

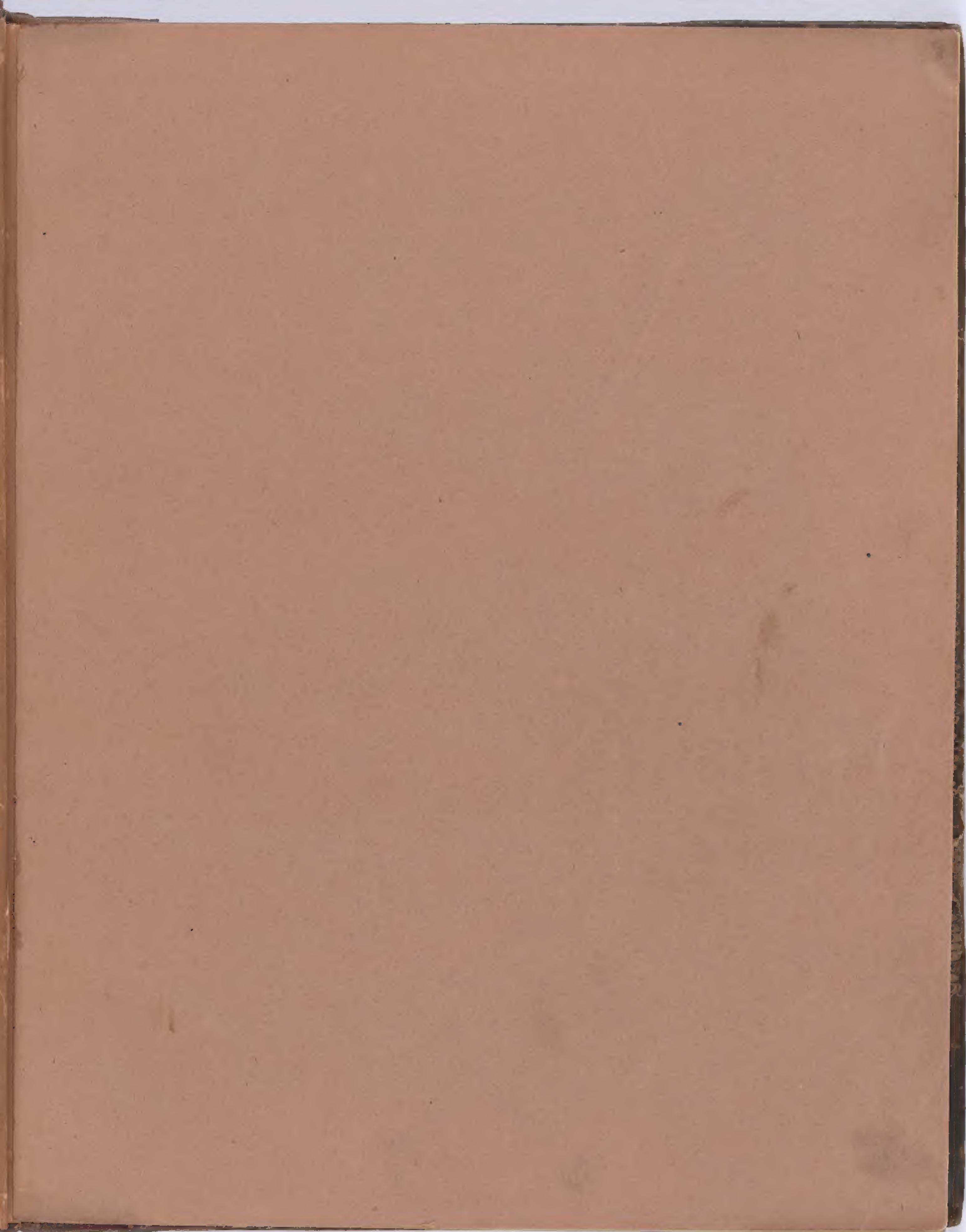


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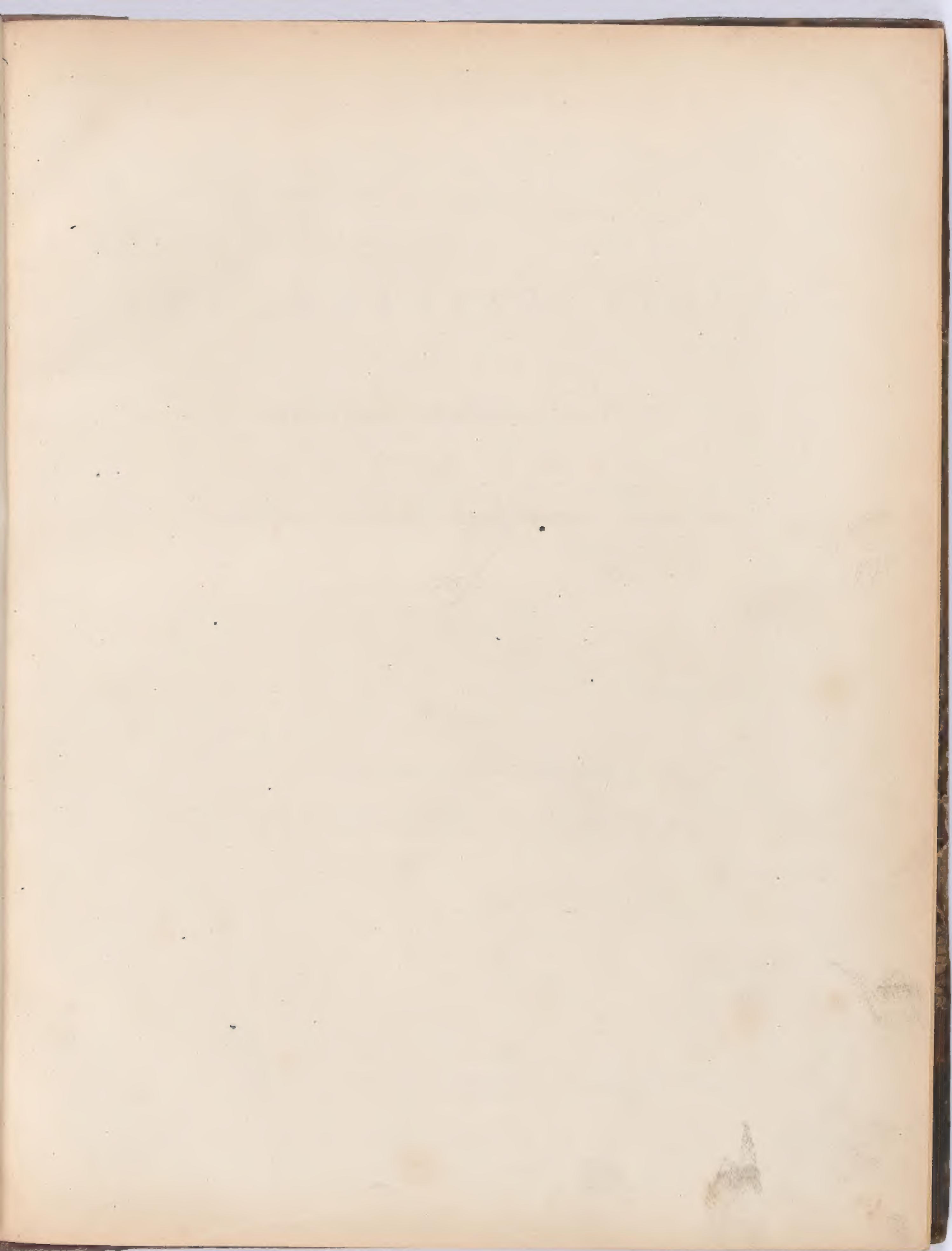
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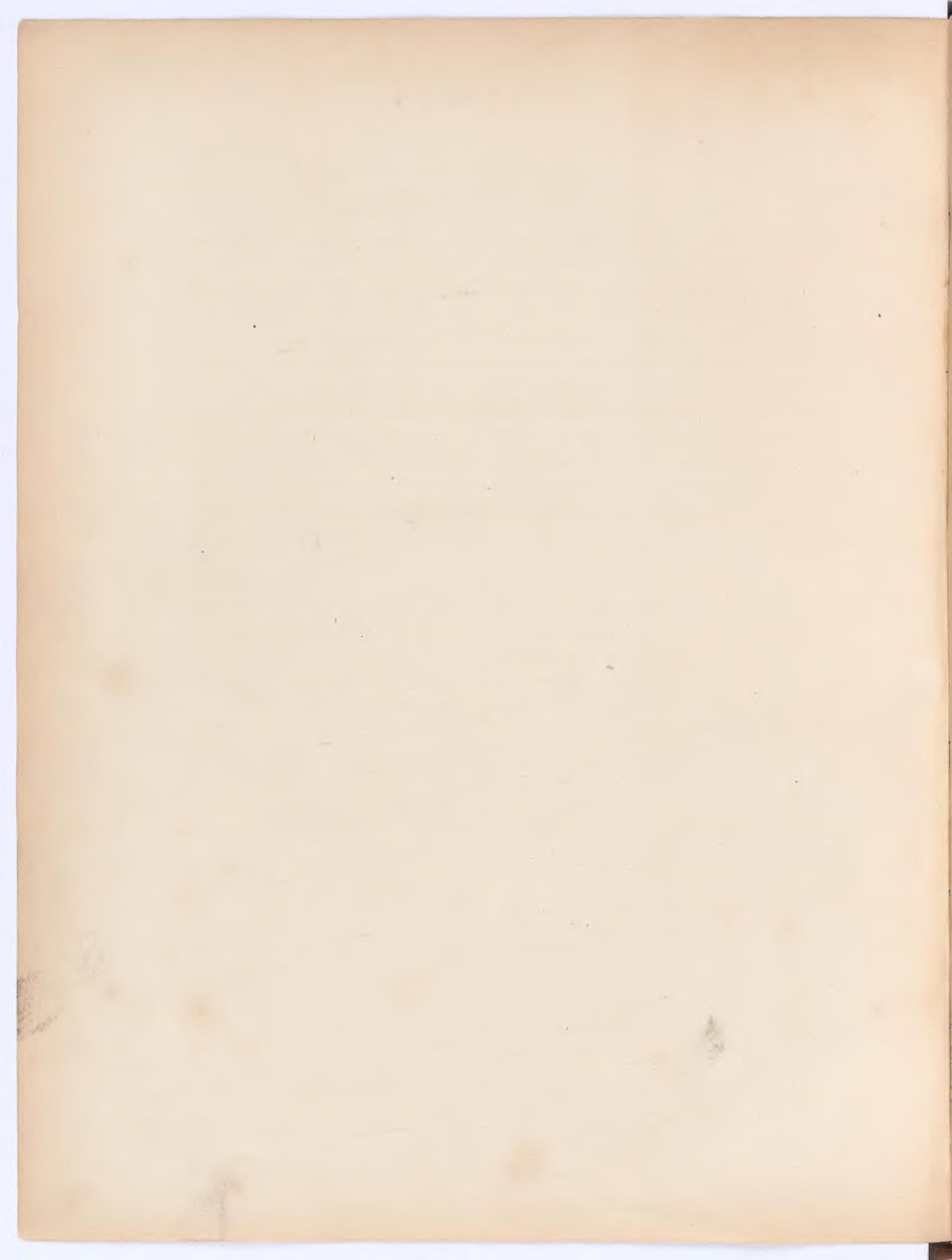
1845

J. P. G. Smith

with J. E. Green

London 1844-75





EXAMPLES

OF

DECORATIVE TILES,

SOMETIMES TERMED ENCAUSTIC,

ENGRAVED IN FACSIMILE, CHIEFLY IN THEIR ORIGINAL SIZE.

EDITED,

WITH INTRODUCTORY REMARKS,

BY JOHN GOUGH NICHOLS, F.S.A.

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DECORATIVE TILES.

IT was stated in the first Part of this collection, that my principal motives to its publication were to recommend the revival of the art to which it relates, and to furnish patterns or models to those who might undertake the manufacture of ornamental pavements. In closing the work, I have the satisfaction to say that those objects have been fully gratified. Use has been made of my "Examples" in various quarters: and I cannot but flatter myself that not merely have they attracted the attention of those who were glad to avail themselves of ready-made patterns, but that they have also suggested ideas to those disposed to make the more laudable effort to form original designs in the spirit of ancient art.*

The collection, which was commenced with these views, has been continued on the plan of combining with them the publication of other tiles, less remarkable for their beauty than their singularity and antiquarian curiosity: and especially many which show how heraldric insignia may be introduced in accordance with accuracy and good taste.

For the few general remarks of an historical character which I shall now introduce, I shall be chiefly indebted to what has already appeared upon the subject from the pen of Albert Way, esq. Director S. A.†

It has not been determined where or when this kind of pavement‡ was first adopted; but it is easy to imagine its derivation from the Roman mosaics, which in England are found to be chiefly composed of tesserae of baked clay, and it may be concluded that such material was never wholly out of use for the like purpose. A few specimens of a much later period, that have been noticed both in England and France, seem to supply the step of transition from Mosaic§ to Tiles. In these, each piece is of a single colour,

* The most successful of these that I have seen, are in the specimen-book of Messrs. St. John and Barr, of Worcester, 4to, 1844, from the pencils of Mr. Willement, Mr. Harvey Eginton, &c.

† In the Oxford Glossary of Architecture, third edition, 1840; and in the Gentleman's Magazine, May and July 1844.

‡ The use of ornamental tiles in facing walls prevailed many centuries ago in Persia, India, and Asia Minor, and subsequently in the Moorish buildings of Spain, as shown in the magnificent buildings of the Alhambra; but we do not trace any connection between these productions and our own ornamental tiles.

§ Mosaic pavements were introduced into some of the finest English churches. The splendid pavement still existing in Westminster Abbey is well known: parts of its design are represented in Malcolm's *Londinium Redivivum*, vol. i. p. 89.

Of that before the Shrine of St. Thomas at Canterbury, there is a large plate by Wm. Fowler of Winterton, published Feb. 24, 1807.

In 1210 the abbat of Beaubec, in Normandy, was condemned to the "light penance" for

but they are so adjusted together, or incrusted one on another, as to form a polychromatic pavement in regular geometrical designs. Thus a cube or a quatrefoil of one colour is found inserted in a cavity fashioned to receive it in a tile of another colour, and pierced through the entire thickness of the tile. There were pavements of this kind at Fountains Abbey, Yorkshire, several of the patterns of which are shown in a large plate, published in 1800, by Wm. Fowler, of Winterton. It may be remarked that little essential difference exists between such pavements and the mosaics found in England: the general designs, and greater dimensions of the component portions, are the chief distinctions.*

At Ely there are pavements of this kind which deserve a more particular description. The tiles are of great variety of form and size, corresponding with the figures required to be represented, which include a representation of the Temptation of Adam and Eve, trees, lions, &c. The patterns are, in fact, principally made by the outlines of the tiles, though other lines, to complete the minuter parts of the picture, or add to its ornamental features, are either incised or impressed upon them. The more elaborate of these pavements is in a separate building, called the Prior's Chapel, which was built by Prior Crauden 1321-41, and it is engraved with great care, and on a large scale, by Wm. Fowler, of Winterton.† Another, which was discovered not long since in the approach to the Lady Chapel, (built

three days, one of them on bread and water, on account of his having allowed one of his monks, a pavement-maker, to work for persons not of the (Cistercian) order, who had employed him to construct pavements, inconsistent, from the levity and curiosity of their design, with the gravity of the order. “Abbas de Belbec, qui monachum suum personis quæ non sunt de ordine, ad construenda pavimenta quæ levitatem et curiositatem præferunt, longo tempore concessit, tribus diebus sit in levi culpa, uno eorum in pane et aqua, et monachus infra festum omnium sanctorum revocetur, et non nisi personis ordinis nostri de cetero commodandus, apud quas non præsumat construere pavimenta quæ maturitatem ordinis non prætendunt.” Martene, tome iv. col. 1308.

In the middle of the cloister, and nearly opposite to the door of the chapter house, at St. Alban's, was deposited the body of Bartholomew de Wyndover, formerly Rector of Shangton, co. Leicester, with the following inscription. Its date does not appear.

Bartholomæus in hoc de Wyndover monimento
Clauditur, hoc claustrum decoravit qui pavimento :
Cum reddetur ei supremæ vita diei,
Fac ut, summe Deus ! convivat Bartholomæus.

Exactibus Johannis Whethamsted, by John de Amersham. (Newcome's Hist. of St. Alban's, p. 319.)

In 1292 Master William the paviour received £7 for making the pavement in the church of Westminster about the tomb of Queen Alianor. Archæol. XXIX. 190.

* Another pavement of an intermediate character is one of which an unique example occurs in the cathedral of Canterbury, formed of slabs of stone inlaid with a second colour. Of this a more particular description will be found appended to these introductory observations.

† Published May 20, 1801. Also in the Archæologia, vol. XIV. pl. xxviii. in a series of complete architectural illustrations of that structure, by the late William Wilkins, esq. architect. A portion of it appeared in an earlier volume, with some remarks by Richard Gough, esq. Director S. A. Archæol. vol. X. pl. xvi.

1350, has been laid down in the south transept of the Cathedral. It is composed of tiles, a few of which fit into one another, very effectively arranged in geometrical patterns, and nearly approaching the effect of a tessellated pavement.* These tiles were originally glazed, and appear to have been of various colours, red, black, yellow, or green, and a considerable portion of them were stamped with ornaments, such as the rose, fleur de lys, &c. They are now reduced to the red hue of common tiles, and even in that condition a good effect is produced by the outlines of the design, resembling that conveyed by ornamental leading in windows of plain glass.

Near Lynn in Norfolk was a manufactory of tiles, which occur at various places in that neighbourhood. They are of the ordinary form, but small, about $4\frac{1}{2}$ inches square, and generally *embossed in relief*, no second material being inserted to restore a smooth surface, as in the tiles which are common in other parts of the country. Some of them are in intaglio, and the pattern reversed, as if a hard burnt tile had been used to imprint a soft one; whilst others are imprinted with patterns in outline, like the tiles at Ely. A considerable quantity of these tiles, together with the kiln in which they were made, has been found at Bawsey, near Lynn,† and many of them have been placed over the fireplace of the inhabited room at Rising Castle, to which they were presented by Daniel Gurney, esq. F.S.A., of North Runcton. There are others in the Lynn Museum; and engravings of some of the most frequent patterns will be found in Bloom's History of Castle Acre, 1843, 8vo. at which place they were used to pave the Chapter-house.

Tiles ornamented with patterns *impressed in sunken outlines* are the kind which have been chiefly found in Ireland, and of which many elegant examples have been published in a work corresponding to the present, and entitled, "Antient Irish Pavement Tiles; with Remarks, by Thomas Oldham, A.B."‡ Mr. Oldham's description of them would apply equally to the tiles made at Bawsey: "They are principally of the ordinary red colour of the clay, the surface being coated with an opaque varnish or glaze, generally of a greenish yellow colour, but occasionally of a dark purplish black (similar to the colour of the dark glaze now used in coarse pottery)."

The tiles impressed with designs in low relief are also found

* In the Gentleman's Magazine, 1801, p. 1161, is engraved a representation of a pavement of this kind, discovered at Louth, buried about three feet below the surface of the earth.

† The manufacture is now again revived at the same place, and with the same patterns (increased in size to six inches), and the chancel of the new Roman Catholic chapel erected in Lynn by Mr. Pugin is about to be paved with them. The price of these tiles is materially less than that of the inlaid tiles, being 10s. 6d. a square yard, if a pavement be entirely composed of them, or 9s. 6d. if alternated with plain tiles.

‡ I cannot assent to Mr. Oldham's opinion that "the Encaustic or Inlaid tiles are an improvement on, and subsequent to, the use of the Impressed (or Outlined) variety." The much earlier character of many of the Encaustic patterns negatives this. The Outlined manufacture is certainly a less perfect one, though not less certainly contemporaneous.

in Ireland, and Mr. Oldham has exhibited four examples in his frontispiece.

Among the tiles in the Lady Chapel at Winchester, are one or two solitary specimens; and others have been found in the ruins of Whitland Abbey, co. Caermarthen, of which a handsome example is shown in the margin*: it is about six inches square; in the centre is an Agnus Dei, and in the margin four shields, the simple ordinaries of which had perhaps no specific allusion, nor their attendant animals, the lion, dragon, swan, and peacock, which were favourites in the zoology of our ancient artists.

We now proceed to the consideration of the **INLAID TILES**, which are common in all parts of England, and which have supplied the examples engraved in the present work.

The process of manufacture appears to have been this: upon the quarry of red clay, hardened probably in part in the sun, the design was impressed by means of a stamp cut in relief, much resembling a wooden butter-print; and the cavities thus formed on the surface were usually filled with whitish-coloured clay, sometimes of so thin a consistency as scarcely to fill the hollows, so that impressions or rubbings may be taken, and sometimes wholly omitted. The tile thus prepared was then faced with a metallic glaze, which gave to the white clay a slightly yellow tinge, and a more full and pleasing tint to the red. Accidental varieties of colour arose either from the tile being turned black by exposure to fire, or green by some metallic admixture; though, in some instances, this simple means of producing variety of colour was perhaps made available intentionally.

Some of the earliest productions of Encaustic Tile are also the most beautiful: for instance, those which are still in fine preservation in the Chapter House at Westminster (engraved in my Nos. 32-52), and which have furnished patterns for the new pavement at the Temple church. These are all probably of the period of the first erection of that structure, in the reign of Henry the Third. In the middle of that reign it is recorded that the King's Little Chapel at Westminster was paved with "painted" tile: "Mandatum est, &c. quod Parvam Capellam apud Westm. tegula picta decenter paveari faciatis." (Rot. Claus. 22 Hen. III. m. 19, A.D. 1237-38.)

The patterns that exist of the XIVth and XVth centuries are numberless; and during the XVIth, when they gave place to the glazed Flemish tile, which then came into fashion, these tiles seem to have fallen into disuse. They have been termed Norman, merely because the first to which attention

* As communicated by A. J. Kempe, esq. F.S.A. to the Gentleman's Magazine for Dec. 1839, New Series, vol. xii. p. 597.



was drawn were found in Normandy;* but they exist in far greater variety in our own country, where it is certain that they were manufactured.

Three ancient kilns for burning them have been discovered in Worcestershire and Staffordshire. One was brought to light in 1833, in the immediate vicinity of the Priory of Great Malvern.† This kiln supplied, there can be little doubt, the rich variety of tiles which, as it appears either by the dates imprinted on them or their distinctive character of ornament, were fabricated at the period when that Priory Church was rebuilt, about the middle of the XVth century. These same tiles, the productions of the Malvern kiln at this period, may be seen also in many churches in the neighbouring counties of Hereford, Gloucester, and Monmouth.

In December 1837 a second kiln of similar construction was discovered near Droitwich, in a recently consecrated cemetery in the parish of Saint Mary Witton. A number of tiles, identical with those still existing in Worcester Cathedral and the Priory Church of Malvern, were found piled up therein; but, from an erroneous idea that this kiln was an ancient salt-work, no sufficient notice was taken of the discovery. The tiles found at this place appear to be of the XIVth century: specimens are preserved in the Museum of the Worcester Society.

The site of a third kiln has recently been pointed out in Staffordshire, near Great Saredon, adjoining the Watling-street, south-west of Cannock. The character of the fragments found here in profusion seems to shew the existence of a manufactory during the XVIth century, and similar tiles have been found in the neighbouring churches.

Mr. Way adopted the following classification in describing the tiles at Great Malvern, where he discovered more than a hundred varieties of design.

Sacred symbols: inscriptions, consisting either of verses of the Scripture or pious phrases.

Armorial bearings of the sovereign, or individuals connected with the church by benefactions or otherwise: personal devices or mottoes.

Ornaments, conformable to the style of architecture or character of decoration prevalent at the period, but devoid of any special import.

* In the palace of the Dukes of Normandy at Caen. They were described by Ducarel in his *Anglo-Norman Antiquities*, fol. 1767. In 1786 Charles Chadwick, Esq. of Mavesyn Ridware, Staffordshire, brought many of them to England, and placed them in the sepulchral chapel adjoining his residence; these were engraved in the *Gentleman's Magazine*, vol. LIX. i. 212, and LX. ii. 710. Others were procured by John Henniker Major, Esq. who published an account of them in 1794, with engravings, and afterwards presented them to the Society of Antiquaries. In a valuable volume of drawings in Gough's Collections in the Bodleian Library is a coloured representation of one of the principal pavements at Caen, taken about 1700. The age of these tiles, which was much antedated, is now supposed to be about the end of the thirteenth or commencement of the fourteenth century: they are chiefly interesting from their armorial patterns. See Mr. Dawson Turner's *Tour in Normandy*, pp. 206—208.

† A representation of this kiln, with a description by Harvey Eginton, Esq. F.S.A. may be seen in Dr. Card's account of the Priory Church. Also in the *Gentleman's Magazine*, vol. CIII. ii. 162, 301.



The first sacred symbol that merits notice is the fish, adopted from an early period as an emblem of the Saviour, as shown by d'Agincourt and various writers on the catacombs at Rome. The Greek name, *ἰχθύς*, a fish, is composed of the initials of the words *Ἰησοῦς Χριστὸς Θεοῦ υἱὸς Σωτήρ*, Jesus Christ, the Son of God, the Saviour. A single specimen (date XIVth century) remains at Malvern, now much defaced. Its perfect design and arrangement, which is very effective, may be seen at Worcester, in a little chamber over the entrance to the deanery, on the south side of the Cathedral, used as a school for the choristers; as also in the museum at Worcester, where specimens found in the Droitwich kiln were deposited. Tiles bearing this device have likewise been found at Stratford-on-Avon, Exeter,* and Caen in Normandy. It must be observed that four of these tiles at least are required to make a complete series; the perfect design then becomes apparent, being formed of intersecting circles, which cut off elliptical spaces, wherein the figure of the fish is inclosed.

The symbol of the cross is very frequently and variously introduced. The tile, No. 57, bears a plain cross, inscribed *Signum sanctæ crucis*. An interesting example of its more extended application is the large cross, formed of numerous tiles, remaining in the north aisle of the Lady Chapel in Worcester Cathedral, and represented in the description accompanying my Second Part. The tiles in this instance compose a cross flory of elegant fashion, suitable to be placed in a pavement of tile to mark an interment, without breaking the uniformity of the flooring by the introduction of a sepulchral slab. The same tiles (Nos. 26, 27) occurred in the excavations in the abbey ruins at Evesham, and are engraved in the *Vetusta Monumenta*, vol. V. pl. lxix. They were there found laid down *under* a stone coffin: and were accompanied by four oblong tiles, bearing these letters, **ND R S R A M G**

At various places portions of inscriptions formed with tile, have been found. In the ruins of Chertsey abbey, co. Surrey, occur small wedge-shaped tiles, each bearing a single capital letter; they were part of the same pavement to which those small round tiles belonged, which bear the heads of a King and a Queen, attributed to King Henry III. and Queen Alianor, and engraved in the *Archæologia*, vol. VIII. pl. xxx.

In other cases it is evident that inscribed tiles were employed in place of engraved stones. By this means the area of the church was not encumbered, as when an effigy or raised slab was introduced, and the regular continuity of tiled pavement was preserved. It may not, however, now be possible to find such a memorial remaining undisturbed. In the Lady Chapel at Gloucester tiles may be seen, which probably were intended to be repeated over the whole place of interment, and are inscribed—*Orate*

* See *Gent. Mag.* July, 1834, p. 41.

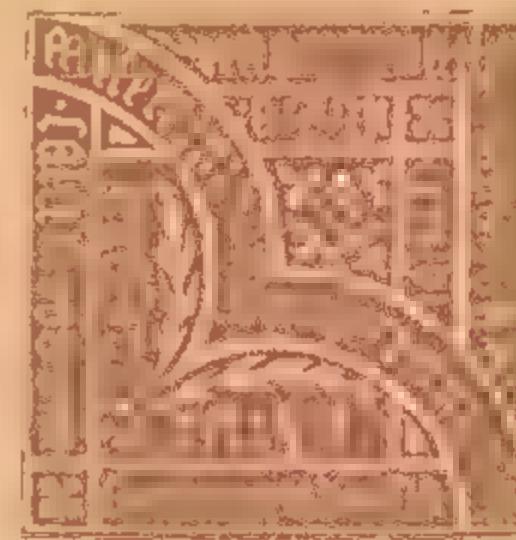
pro a'ia Teh'is Hertford. This is figured at full size as No. 73. A similar tile is among those from the Bawsey kiln, already mentioned; it is inscribed +Orate pro a'ia d'm Dñch'i de stome vicari'. Thoresby mentions an instance, that in digging amongst the ruins of Kirkstall Abbey in 1713 a stone coffin was found, covered by a mosaic of tiles like a tessellated pavement, and an inscription formed with small tiles. (Museum, App. p. 600.)

The sacred monograms *h̄c* and *p̄c* occur often, occasionally surmounted by a crown, as in the wall tile, No. 70, and as in No. 29. At Malvern occurs also a crowned monogram of MARIA, as represented in the margin. The scutcheon composed of the symbols of the passion is also frequently introduced: the example given in the margin presents, in the centre, the cross, surrounded by the crown of thorns, nails, hammer, scourge, spear, and dice, the reed with a sponge, the vessel in which the vinegar and gall was mingled, and the ladder employed in the taking down from the cross. A weapon like a glaive or bill, which is also here seen, is a symbol often introduced, but not hitherto explained. Another example of this curious coat-armour of the Passion may be seen on one of the wall-tiles, No. 68. In the reign of Edward IV., Margaret Lady Hungerford bequeathed a pair of silver candlesticks—“pounced with the arms that longeth to the Passion,” (Dugd. Bar. ii. 208, and an earlier instance of the mention of this singular imitation of heraldry, in allusion to things sacred, may be noticed in the curious inventory of the valuable effects of Henry V., printed in the Rolls of Parliament.

The striking emblem of the Pelican vulning herself is found upon one of the wall-tiles, No. 71; many examples of its use in England might be cited, as on the spire-formed cover of the font at Ufford, Suffolk, and the font at North Walsham, Norfolk; it is found amongst the symbols of the Passion in the nave at Cirencester, and pelican lecterns formerly existed in the cathedrals of Durham and Norwich, and other churches. The legendary tale was this, that the pelican, having slain her young, mourns over them three days, and then, vulning herself, restores them to life by the aspersion of her blood, according to the ancient distich;

“Ut pellicanus fit matris sanguine sanus,
Sic sanati sumus nos omnes sanguine nati. i. e. Christi.”

Under the head of symbols, or ornaments of a sacred character, many other devices which occur upon the tiles at Malvern might be noticed; as the verse Job xix. 21, the words of which are so curiously arranged on the tile, *Miseremini mei, miseremini mei, saltem vos amici mei, quia manus Domini tetigit me.* (Have pity upon me, have pity upon me, O ye my





friends, for the hand of God hath touched me.) Four tiles are here required to compose the set, the intricate arrangement of which is very singular: on the border may be noticed the names of the Evangelists, with the date a:d:m.cccc.lvi. The angelic salutation, Ave Maria, is found on two distinct sets of tiles; on another, the following legend, *Pax Christi inter nos (or uos) sit semper, Amen.* (The peace of Christ be amongst us (or you) for ever, Amen.) with the shield of the Passion, and the monogram ihc, crowned. (Also engraved at full size, No. 74.)



Another inscribed tile is very curious. In the centre appears a rose surrounded by the following inscriptions, *Mentem sanctam, spontaneum honorem Deo, et patrie liberacionem*, which may be perhaps thus interpreted, A holy mind, honour freely rendered to God, and liberty to the country. This identical legend was inscribed on the great bell given to the church of Kenilworth, Warwickshire, by Prior Thomas Keder-mynstre, elected in 1402: it no longer exists, but Dugdale has preserved the inscription, which appears to have been of a talismanic nature. In a little volume of MS. notes, medical recipes, and charms, compiled by a certain monk in the XVth century, and recently purchased for the British Museum (Manuale P. Leke et R. de la Laund monachorum, Add. MS. 12,195), this strange legend is given with charms for fever and other ailments, and its efficacy is indicated by a note in the margin, "for fyre." It may be observed that virtue being attributed to the sound of the consecrated bell, in averting the peril from thunder and lightning, the occurrence of these talismanic words upon the bell at Kenilworth may be attributed to the popular belief of their preservative efficacy against fire, which seems also to give the clue to explain the cause of their appearance on the ornamented pavements of sacred structures. This tile occurs in the abbey church at Shrewsbury, as well as at Great Malvern. It is engraved at full size, No. 75, and is among those copied at the Worcester manufactory.

A singular tile, bearing a poetical admonition respecting executors (its age probably about 1450,) has been noticed in the letter-press to my Third Part, where it is engraved (No. 72). It occurs not only at Great Malvern, but also at Hereford, at Little Malvern, and at Stamford, co. Worcester.

At Laund in Leicestershire are tiles containing an alphabet of letters, in twenty-five chequers, but, to lessen the value of this simple hornbook, the whole are reversed. (Engraved in Nichols's Leicestershire, vol. iii. pl. xlv.) In a similar tile in St. Nicholas' Chapel, at York Minster, the letters, though not reversed, read backwards. (Plate by Wm. Fowler, 1801.) An alphabet tile (date circa 1300) was found in the south transept of Hereford Cathedral; the letters running from A to M in a circle.

In describing the principal HERALDIC DECORATIONS introduced on tiles, the arms of the Sovereign first claim attention. A very handsome early specimen, of the arms of England alone, is that engraved, on a reduced scale, from the Chapter-house at Westminster, No. 48. At Malvern the arms of England alone occur on tiles of very elegant design, four of which form a complete compartment; each tile is ornamented with a scutcheon, surmounted by the inscription, *Fiat voluntas dei.* (The will of God be done.) The same tile has been found near Monmouth Priory; its date appears to be about 1450.

In the Gentleman's Magazine for Oct. 1818, p. 305, is a tile slightly represented, but remarkable as a record of a very extraordinary achievement of arms, namely, that of Robert de Vere, Earl of Oxford, the favourite of King Richard the Second, who was created by that monarch Duke of Ireland; it displays the arms assigned to that dignity, three crowns, two and one, quartered with Vere.

Mr. Way has traced in Great Malvern church a most interesting series of heraldic tiles. They illustrate the descent of the chase and manor of Malvern, which had been given by Edward I. in marriage with the Princess Joan of Acre, to Gilbert de Clare, Earl of Gloucester. On the death of their only son at Bannockburn, the manor was brought by Alenor, his sister and coheiress, to her husband Hugh le Despenser; as also, subsequently, by Isabella, sister and coheiress of Richard le Despenser, to her husband Richard Beauchamp, Earl of Warwick. By a third marriage with a coheiress, the manor finally reverted to the crown in the person of Richard III. The tiles which commemorate these successive possessors of the manor, who, doubtless, were also benefactors of the priory, and supply an interesting variety of elegant specimens of this application of heraldic ornament, are represented in Nos. 63, 64, 65, 66. Four similar tiles are required in each instance to compose a complete compartment, the scutcheons converging towards the centre; the three chevronels of Clare are first to be noticed (No. 65), next the tile charged with two scutcheons, le Despenser, and the checky coat with a chevron ermine, attributed to the old Earls of Warwick (No. 64); lastly, the cross-crosslets of Beauchamp (No. 63). The bearing of Beauchamp, a fess between six cross-crosslets, occurs also with a crescent, as a difference, upon the fess; this tile is part of a compartment of sixteen, the central portion being this scutcheon four times repeated; it was used, and perhaps expressly fabricated, to form the decorative pavement of the chantry at Tewkesbury, dedicated in 1438, in memory of Richard Beauchamp, Earl of Worcester, and to which I shall again refer in some remarks on the arrangement of tile pavements.

The arms of Richard Beauchamp, impaling those of Isabella, coheiress of le Despenser, were displayed on a set of four tiles, forming a scutcheon of large dimension, of which the lower quarter only is now to be seen at Malvern. The same corner-tile is found at Leigh, near Worcester, and in other churches in the vicinity; but none of the other portions which were

required to complete the design have yet been found. The bearings exhibited on this scutcheon were, Quarterly, 1 and 4, chequy, a chevron ermine, Newburgh; 2 and 3, a fess between six cross crosslets, Beauchamp; impaling quarterly Clare and le Despenser.

The cross between five martlets, attributed to Edward the Confessor, and assumed by the Abbey of Westminster, of which Great Malvern Priory was regarded as a cell, occurs there repeatedly. On the large wall-tiles it is placed by the side of the arms of England. It appears also in the angles of a compartment formed of sixteen pieces of remarkably elaborate design, which may still be seen, in its perfect state in the choir of Gloucester Cathedral.* On another compartment, composed of nine pieces, the same bearing is introduced alternately with the cross-keys and sword, the arms of the Abbey of Gloucester.



A tile of very elegant design (shown in the margin,) merits especial notice, on account of the ingenious manner in which it is designed so as to present, when in combination, alternately the single and the impaled coat. It is the memorial of a benefactor to the fabric of the church of Malvern, and ancestor of the noble house of Beauchamp, of Madresfield. These tiles exhibit the bearing of Braci,

Gules, a fess or, in chief two mullets argent, and the same, impaling a cross engrailed (?Aylesbury.)

This tile is well worthy of imitation, where a like object of exhibiting heraldic bearings is in view: whilst those already noticed offer a variety of other elegant models for the arrangement of heraldic bearings. The tile bearing the arms of the church of Gloucester, No. 61, shows how the whole of a tile may be well filled with a shield of correct form; whilst No. 24 is an example of a tile being entirely occupied with heraldic bearings without the intervention of a shield.†

Some very remarkable series of tiles, in the church of Malvern, are those to which the distinctive term *Wall-tiles* has been applied. These tiles were intended to be affixed to the walls as a decorative facing, and their patterns are disposed so as to be arranged in upright bands, which, when united in juxtaposition, composed a rich decoration, similar in effect to tabernacle-work or carved tracery of wood, in the place of which these tiles

* Engraved in the works of Carter and Dallaway, as noticed hereafter.

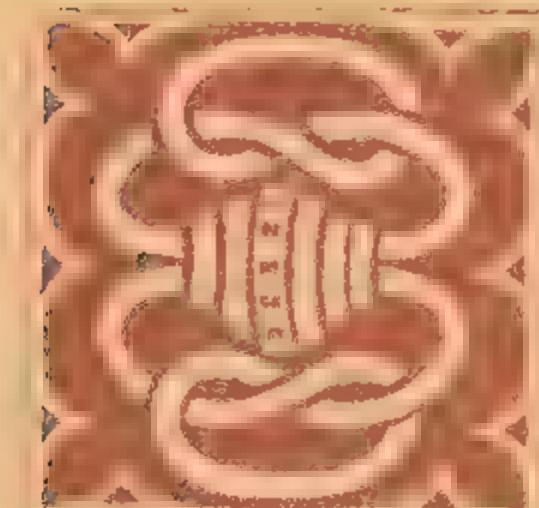
† In the Worcester specimen-book already mentioned, among many admirable designs, original as well as select, the heraldic tiles are the most defective. In Nos. 48, 49, 50, there is great poverty, particularly in the tracery. The first, regardless of that rule of ancient art *abhorret vacuo*, displays almost the only blank spaces in the book. In No. 49 the lion is reversed. In No. 50, the crest and modern wreath are unsuitable. The sets of the arms of the Queen and Prince Albert, Nos. 68, 69, are designed in excellent taste, but still with some modern effect. Their inscriptions in black letter are not quite perfect, though much better than many others, as, for instance, No. 59. Artists have still much to learn of the verisimilitude of ancient orthography, as their painted glass and other inscriptions too often betray.

were undoubtedly intended to be used, either as a repetition of the above, or enrichment of the walls of the choir. No similar example of the application of ornament of a fictile nature to the interior decoration of a church has hitherto been noticed in England or on the Continent. A small number of these wall-tiles may now be seen affixed to the face of the *alzise* or *aisle* joining walls, but they appear to have been so arranged in *recumbent* order, for formerly the walls of the eastern end of the church were so decorated to a considerable extent, though the tiles are now displaced, and scattered about the floor.

Two sets of these Wall-Tiles may still be distinguished; the first is dated at the top, *Anno d' mccc. lxxiiii.* The upright band was formed of twelve tiles, each measuring $11\frac{3}{4}$ in. by 9 in. and in thickness $2\frac{1}{4}$ in.; and it is obvious that, by repetition, bands of any desired length might be formed, arranged pale wise. The uppermost tile is covered with elegant tracery, under which are seen scutcheons surmounted by open crowns, and charged with the arms of the Confessor (or the Abbey of Westminster) and of England. Each successive tile of the band presents two scutcheons, with foliated ornament elegantly disposed; they exhibit the arms of some of the principal families of the counties surrounding Great Malvern, and were, no doubt, commemorative of benefactions to the monastery. These are, Bohun, Mortimer, Clare Earl of Gloucester, Beauchamp Earl of Warwick, Le Despenser, Beauchamp of Powyek, Skull of Wichenford, and Stafford of Grafton. A narrow band of quatrefoils and cruciform *œillets*, alternately, runs along the margin of the lowest tile, as a finish to the ornamental design. Representations of some of these interesting examples of decorative design have been given in Shaw's *Encyclopedia of Ornament*.

The second set (which is that represented arranged on the letter-press of Part III. and in its actual size in Nos. 67—71) is composed of tiles of somewhat smaller dimensions, measuring $8\frac{3}{4}$ in. by $6\frac{1}{2}$, and about 1 $\frac{1}{2}$ in. thickness. Five tiles of this series are now to be seen, which, when several bands are ranged in juxtaposition, so as to give the full effect of the design, are highly ornamental. They represent tabernacle-work, with scutcheons and devices introduced at intervals, and they bear a date, the 36 Hen. VI., which is only three years later than that of the former set. On the east side of the ancient gateway of the Priory Close the external face of the parapet is covered with tiles of the set here described, 64 in number; they are in fair preservation, exhibiting a remarkable proof of the durable quality of these glazed tiles, and shewing how advantageously they might be employed *externally* for purposes of architectural decoration.

Among the finest specimens of personal devices or badges may be noticed the Antelope and the Swan, from the castle of Thornbury, Nos. 84, 85; and the dimidiated Fleur-de-lis and double-headed Eagle, from Hailes Abbey, Nos. 53, 54. The latter imperial device occurs at Malvern, surrounded by a bordure bezantée, which addition was allusive to the



earldom of Cornwall. The Swan displayed, collared and chained, adopted as a royal badge in token of descent from the Bohuns, whose device it had been, is found both at Great and Little Malvern. The nave of a wheel, with the Stafford knot issuing from it, (as engraved in the margin) is likewise found in both churches. Many examples of the introduction of this badge of the Stafford family as a decoration might be cited; it occurs on

the gates at Maxtoke Castle, Warwickshire, which are clamped with ornamental iron-work. The tiles fabricated for Thornbury Castle, on which the nave

of the wheel appears with flames



issuing therefrom, have recently served as one of the ancient examples selected for imitation by Messrs. St. John and Barr, at Worcester.

A benefactor to Great Malvern, whose name arrests the eye with more than common interest, is commemorated by the figure of a talbot seiant, with the legend, *Sir John Talbot*. This tile occurs also at Leigh, and in other neighbouring churches.

A few personal devices merit attention. A single tile, now much defaced, exhibited the curious canting device of Tydeman de Winchcomb, Bishop of Worcester, 1395—1401. It represents a sort of capstan, with a rope wound around, bars being inserted at intervals for the purpose of turning it, and a large comb; this whimsical expression of the name Winch-comb is surmounted by the mitre and pastoral staff. The same device is noticed by Anthony Wood as existing at Gloucester-hall, Oxford.

The tiles next represented are to be viewed in connection, and will be found to throw some light upon one another. The set of four occurs over the door of Stone church in Worcestershire. Its general design is an alternation of the arms of two distinguished families, founders or benefactors of a religious house, with the arms or devices of those who were probably the officers of the house for the time being. The first coat is Berkeley, a chevron between ten crosslets; the second is a heart pierced with three nails, and dropping blood, between the letters I. N.; the third, on a chief two mullets, for St. John; and the fourth a saltire between two mullets in chief and base points, and the letters G. E. in fess. The same initials G. E. occur at the corners of the tiles. The party appears to have formed his





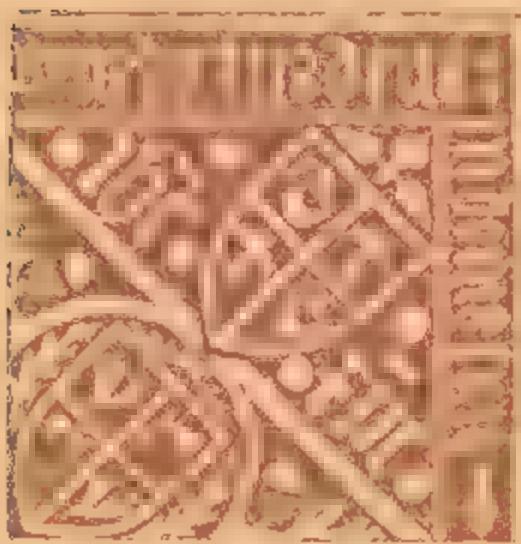
device by combining the mullets of St. John with one of the crosslets of Berkeley turned and converted into a saltire. Round this set is this inscription, from the 78th Psalm (in the Vulgate), v. 9 : *Adjuva nos, deus salutaris noster, et propter gloriam nominis tui libera nos.*

Of two other sets evidently made at the same time, and by the same parties, we have a single tile only.

One of them bears on a shield the interlaced initials R E, whilst an E between two roses appears at the corner, as in the former set. The incircling text begins, *In te domine, s(peravimus?)* This tile has been found at Malmesbury, at Great Malvern, and at the Court Farm House, Offenham, co. Worcester, which formerly belonged to the abbey of Evesham: * but its companions which completed the set have not been noticed.

The other tile bears the same shield of a nailed heart, between the initials T. D. and the first of those initials also occurs at the corner. The portion of the incircling inscription is *modum speravimus.* This was found at Great Malvern, as was also another tile (represented in the margin of the next page) with the same initials interlaced, and surrounded by the inscription, *Fiat misericordia*

* The late B. C. Thomas, esq. F.S.A. of Malmesbury, having found this tile at that place, and reading the letters as R. A. for Robertus Abbas, and M. at the corner, assigned it (Gent. Mag. Dec. 1837, p. 572) to Robert de Pershore, abbat of Malmesbury from 1424 to 1434. Mr. Way, in the Magazine for July 1844, p. 29, having found the tile at Malvern, conjectured that it was possibly the memorial of Richard de Estone, Prior of Malvern, who died in 1300. Again, as it was also found at the Court Farm house, Offenham, co. Worc. formerly pertaining to the Abbey of Evesham, and which was repaired t. Hen. VI. by Abbat Richard, the finder supposed the interlaced R to be the initial of that person. This and other instances show that it is not always safe to refer the explanation of the designs of tiles to the history of the place where they may chance to occur; since, after having been originally designed for one place (where possibly they may exist no longer), they were evidently frequently adopted for many other places in the same neighbourhood.



tua domine super nos, followed by an ornamental stop resembling the letter S which also occurs on the set first described.

The manner in which these tiles were inscribed with sacred texts is paralleled by the very rich and complicated pavement in Gloucester cathedral, more fully noticed hereafter.

In another Malvern tile are two scutcheons, evidently humble imitations of heraldry, presenting the implements of the artizan or the husbandman, the axe and hammer, and so forth. The sacred monograms *thc* and *rpc* appear in intervening spaces, and the inscription *Benedictus deus in donis suis* (Blessed is God in his gifts.) runs along the margin. May not these representations of the implements of rural toil

have been fanciful bearings assumed by some local gild or fraternity in humble life, whose unostentatious contribution to the fabric of God's house was recorded by this simple memorial, stamped with the aspiration of pious gratefulness?

There are some small tiles at Malvern, as also in the north aisle of the Lady Chapel at Worcester cathedral, which may possibly present the marks or initials of the artificers by whom these pavements were fabricated. On one may be noticed the letters,

WHIL
LAR

on another, the letters *s* and *w*, unless the latter be a fanciful device or symbol. The small tiles, of a wedge-like form, each bearing a single letter of the early uncial form, found at Chertsey abbey, Surrey, and also at Newark, in the same county, have been already noticed. On the other hand, an inscription in tiles, remarkable on account of its late date, formerly existed at Malvern, of which the two letters *BO*, large Roman capitals, impressed on the clay, and filled in with white earth, precisely according to the ancient method of fabrication, still exist. An undeniable evidence is hereby afforded that this process of producing tile decorations had not been totally disused in Worcestershire, so late as 1640. When Cole visited Malvern church, June 25, 1716, the inscription, of which these letters formed a part, was perfect:

HERE LYETH THE BODY OF EDMUND REA LATE VICAR OF MUCH MALVERNE DECEASED THE 23 OF DEC. ANNO DO. 1640.

(Cole's MSS. vol. x. 126.)

At Lingfield in Surrey is a monumental slab of red tiles, the letters filled in with black.

The numerous varieties of elegant and elaborate design, displayed in those tiles which exhibit no particular sacred or commemorative allusion, may be best judged of by turning over the pages of these Examples.

Tiles of various colours, in one piece, have not come before my observation, except in instances (as before mentioned) where the colours have arisen from accidents in burning. Some tiles found in the church of Cuxton, near Rochester (but no longer in their places), are remarkable for their variety of colours, produced by this accidental cause. Three of them, which are of handsome size and make, are engraved in my Nos. 86, 87, 88.

One single instance indeed of fictile pavements of this kind, prior to the *renaissance*, is the pavement of part of the Mayor's Chapel at Bristol, composed of tiles ornamented with superficial colouring, laid on as in the ordinary manufacture of painted or enameled ware, but with an incised or impressed outline, which serves to keep the colours distinct; but these appear to be of Spanish fabrication, properly termed *azulejos*, and probably were imported for this special purpose by some Bristol merchant. Lyson has engraved part of this pavement in his Gloucestershire Antiquities, pl. 74.

The earliest English specimen of this kind of polychromatic decoration known to exist seems to have been made for the mansion erected at Gorhambury, by Sir Nicholas Bacon, about 1577.

In the reign of Henry VIII. paving-tiles of green and yellow were imported from Flanders for Christ-church, Oxford, and for Hampton Court. For the former, about 20 Hen. VIII. were paid "To Jo. Norton for xxvj C. Paving Tiles of yellow and green for the new Hall, at iijs. viij l. the hundred, vjl. xvjd." Those for Hampton Court were dearer: in 27 Hen. VIII. "Item, of M M M M Flemyshe pavynge tiles, of grene and youllow, at vs. the hundredythe." Whilst others, probably of one colour only, cost little more than half that price: "Pavynge tiles anneled for the kynges new hall, at xxvjs. viijd. the M.;" and again "vi. thousand and fourscore of pavynge tiles delivered at Hampton Court for to pave the kynges new hall, at xxvjs. viijd. the thousand."

Though the existing specimens of ancient decorative tiles have been preserved chiefly in ecclesiastical buildings, yet there is sufficient proof that they were also frequently used in domestic architecture. On removing an old floor, a few years ago, in the housekeeper's apartment at Windsor Castle, a fine old pavement of this description was discovered beneath it.† In the ruins of the royal palace at Clarendon, near Salisbury, many pavement tiles have been found: and others have occurred in those parts of the ancient Palace of Westminster which have been excavated for the new Houses of Parliament; whilst it is almost unnecessary again to refer to the celebrated pavements in the palace at Caen, which have been already mentioned.

* Carter (Ancient Sculpture and Painting, pl. lxxvi.) asserted that 200 tiles bought at Norwich for xvjd. in 8 Edw. IV. were "undoubtedly enamelled tiles for pavement;" but 8d. a 100 seems too cheap a price for such tiles at that time.

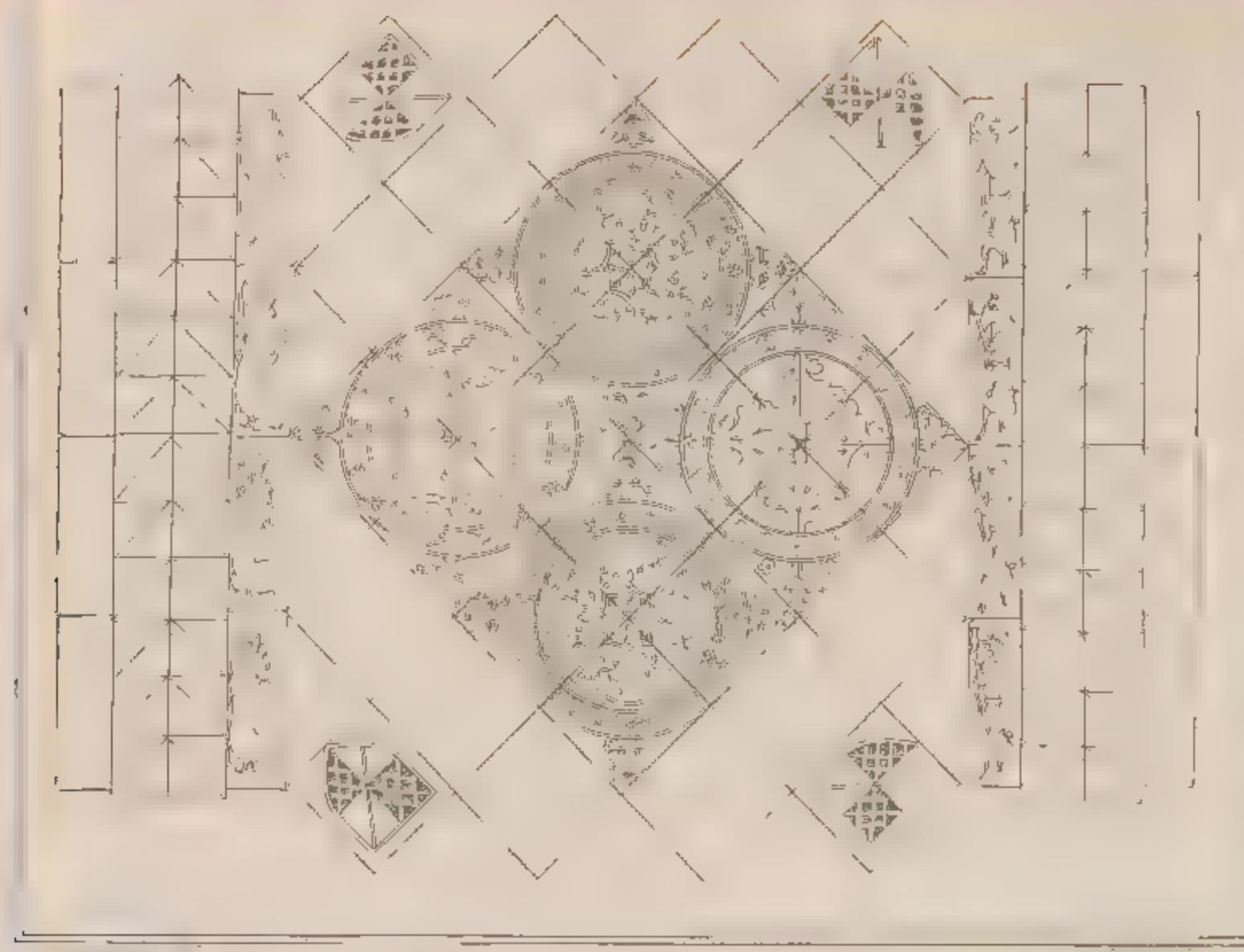
† Jesse's Windsor Castle, p. 107.

There is one part of this subject on which some information is yet required, and which I regret that I am not better prepared to impart. I mean the disposal of the patterns in laying down a pavement: for, as Mr. Way has justly remarked, "The modern pavements have hitherto been less successful in regard to general arrangement than the close imitation of ancient designs, as exhibited on each tile severally; this defect has arisen chiefly from the very imperfect state of the ancient pavements, and the consequent difficulty of obtaining authentic and satisfactory authorities."

The pavement of the chantry chapel erected on the north side of the choir in Tewkesbury abbey church, to the memory of Richard Beauchamp, Earl of Worcester, by his widow Isabella, and dedicated in 1438, although now almost wholly defaced, deserves attention as an example of general arrangement. Panels or compartments, formed of sets of sixteen pieces, (the four central armorial, Beauchamp with a crescent on the fess, repeated four times,) were arranged in the lozengy fashion, or "fretté," which was so much in vogue at the period, and surrounded by a single row of plain black tiles, separating each panel from those adjoining. The angles alone were connected by a single ornamented tile, on which appears a circle, like a collar, fashioned in imitation of the ragged staff of the Beauchamps. Of this pavement there is a representation in Carter's Ancient Architecture, vol. II. pl. xxvii.

Another very effective example of arrangement may be seen at Tewkesbury in the chantry called The Founder's Chapel on the north side of the choir, which was built by Abbat Parker in 1397. In a ground of black or very dark tiles are inserted, lozenge-wise, compartments formed of four tiles charged (in combination) with a scutcheon of the arms of the abbey, laid upon a pastoral staff. These compartments extend lengthwise of the pavement, connected only by their upper and lower angles, whilst their side angles are separated by a row of smaller lozenges, composed of single tiles, which are ornamented with a fine *fleur de lys*. Under such arrangement, the mere contact of the angles of the ornamented tiles is sufficient to produce a continuity of design, whilst the intervals of dark tile impart a distinctness of effect.

In a general way, it may be advanced that there ought not to be a confusion of patterns; nor one pattern throughout like an oilcloth or carpet. The devices or compositions formed by the combination of tiles should be rendered distinct by separating intervals of plain tiles, or by those of an oblong form and continuous patterns, like my Nos. 39, &c. 92, &c. In this manner squares formed of four, nine, sixteen, &c. tiles, may be interlaced with lines which at a general view will have the appearance of a fret or trellis work. This is the ancient mode adopted in the Lady Chapel at Winchester. A pavement in the abbey house, Malmesbury, represented in the annexed vignette, shows also the use of border tiles, and exhibits some of a very singular pattern. The larger tiles are $5\frac{1}{4}$ inches square.



But of all the examples that remain of undisturbed Pavements of this kind, the most striking is that in the area before the high altar at Gloucester, the work of abbat Sebroke, 1454—1457. It is formed of different compartments, placed lozengewise; of which the most conspicuous is composed of nine tiles, the central one bearing the arms of the abbat, Ermine, a cinque-foil or rose, surrounded by the legend *Dompnus thomas sebrok abbas G.* Around this a scroll, curiously disposed, bears this inscription: *W. Malu'ne Joh: Graft: R. brugg: J. appl'bi. W. farlei: R. hullei ven'abil' monachi t' benefact' hui' loci a d: m: cccc: l: v.* The monograms *the ppc* are twice introduced in intervening spaces, and the above inscription is repeated to form the compartment; as is also the following verse, Psalm cxxxiii. 1. which is inscribed on a circular band surrounding the whole, *Ecce: quā: bonū et: quam: iocundum: habitare: fratres: in: vnum: fiat amen.* Each compartment, it is to be observed, consists of one central tile, and two sets of four similarly inscribed tiles, repeated so as to make up the complete design, the inscriptions occurring twice in each compartment. Thus five stamps or moulds only were requisite. In two of the angles is introduced the bearing of Brydges, doubtless for R. Brugg, the monk* mentioned in the legend, the arms being a cross charged with a lion's face in nombril point, differenceed by a pine-cone (?) in dexter chief: over the scutcheon a B. There is an etching representing this pavement in Carter's Ancient Sculpture and Paint-

* On the other names it may be remarked that "R. hullei" was probably the successor of Sebroke in the abbacy, who is called Richard Hanley or Hauley, in Willis's list of the abbats. "W. farlei," succeeded Hulley, and finished the Lady Chapel. The last abbat of Gloucester was named William Malverne, but he could hardly have been a monk there so long previously as 1455.

ing, pl. xvii., part of which is copied in Dallaway's *Heraldic Inquiries*. Carter remarks, writing in 1788, "This pavement narrowly escaped destruction a few years ago, by the offer of some foolish old woman to replace it with marble, which, to the credit of those concerned, was rejected." At some places, it is probable, the innovators of the two last centuries were more successful, and superseded equally rich pavements.

The Gloucester pavement was rivalled, perhaps, by those at Hailes abbey in the same county, portions of which exist at Southam House, the seat of the Earl of Ellenborough, near Cheltenham, with the initials and devices of abbats A. Melton, T. Ford, and T. Sagur.

In Canterbury Cathedral there are specimens of a kind of ornamental pavement which has not been noticed elsewhere in this country. It is formed of circular pieces of stone, resembling large flat cheeses, the surfaces of which are sculptured with devices in low relief, and the cavities inlaid with a dark cement, apparently a mixture of pitch and pounded brick. There seem to have been several sets of these stones at Canterbury, which are now indiscriminately mixed (the whole being much worn away,) where laid down behind the high altar, whilst a few of them remain loose in the crypt. One set represented the Months, by the operations of husbandry, after the fashion of the old almanacs: ploughing, mowing, and reaping, are still to be distinguished, and the first is here engraved. Another set is figured with the signs of the zodiac, several of which are preserved, including the Ram (shewn below). Another set was of Virtues and Vices, such as *SOBRIETAS*





enthroned above LUXURIA (here copied), &c. &c. The age of these stones is supposed to be that of the rebuilding of the church by William de Sens, soon after 1175; and it is conjectured that they may have been brought by that architect from France.

At St. Omer, in the church of Notre Dame, are tablets sculptured with zodiacal signs similarly relieved to those at Canterbury. And there are others nearly five feet square, with representations of armed knights on horseback, which are ascertained to have been laid down about the middle of the thirteenth century. But the smaller zodiacal stones are seemingly older, "and, from the fine feeling displayed upon the smaller stones, the sculptors were probably of the Greek or early Italian schools."*

* These are the words of my friend Dr. Bromet, F.S.A., who has described the tablets at St. Omer, in the *Archæologia*, vol. XXX. p. 537; and they also form the subject of a pamphlet, entitled "Notice Historique et Archéologique sur les Dalles Sculptées, qui servaient de pavé dans l'église de Notre Dame, ancienne cathédrale de St. Omer; par M. Alex^{dr}e Hermand." 8vo.



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LIST OF ENGRAVINGS OF TILE PAVEMENTS PREVIOUSLY PUBLISHED.

Besides various single specimens (many of which have been referred to in the preceding remarks) Examples of Tiles may be found in the following works :

Fowler's plates in fac-simile of Mosaic Pavements, Painted Glass, &c. 1. "A Representation of Norman Pavers on the floor of St. Peter and St. Paul church at Harrington, Northamptonshire." 2. "Principal patterns of the Norman Tiles from the floor of St. Nicholas Chapel, York Minster." 3. "Representation of Norman Pavers in the possession of H. Rooke, Esq. F.A.S."

Carter's Ancient Architecture, pl. XXVII.—Two patterns at Abergavenny and Gloucester.

Carter's Ancient Sculpture and Painting, Pl. CXII.—Twenty-six patterns from St. Cross, Romsey, Salisbury, Gloucester, St. Alban's, and Exeter.

Vetusta Monumenta, vol. V. plates lxviii, lxix.—More than fifty patterns from the ruins of Evesham Abbey.

The Oxford Glossary of Architecture, pl. 86, 87—forty patterns.

Antient Irish Pavement Tiles. With Introductory Remarks, by Thomas Oldham, A.B. 4to.—Thirty-two patterns. (Noticed before, p. iii.)

Malcolm's Londinium Redivivum, i. 89.—The Mosaic pavement in Westminster Abbey, and four tiles before the altar of St. Benedict.

Caveler's Specimens of Gothic Architecture, 4to. 1835.—Pavement in the Chapter House, Westminster: it is composed of the three tiles, Nos. 35, 37, 41, in the present volume, though from inaccurate copying (particularly the Border tile) they are scarcely recognisable as the same.

Dallaway's Inquiries into the Origin and Progress of the Science of Heraldry in England. 1793. 4to. Plate IV.—Armorial pavements before the high altar and in the library of the cathedral at Gloucester.

Fisher's Illustrations to Dunkin's History of the Hundreds of Bullington and Ploughley.—Seven tiles in the chancel of Ambrosden church, Oxfordshire.

Fisher's Antiquities in Kent. 1807. fol.—Four tiles in West Wickham church.

Cresy's Illustrations of Stone Church, Kent. 1842. fol.—Tiles in that church.

Lysons's Antiquities of Gloucestershire, pl. 74.—Tiles in the Vestry of the Mayor's Chapel at Bristol, and in Berkeley Castle.

Bowman's Ecclesiastical Architecture of Great Britain, 1845. 4to. Part XI.—Nine patterns in Rudford church, Gloucestershire.

DESCRIPTION OF THE TILES IN PART IV.

No. 73. This tile, from the Lady Chapel at Gloucester, is supposed to have been specially manufactured for the grave of the person whose name it exhibits, *Orate pro Anima Johannis Hertlond*. It was probably repeated over the whole place of sepulture. (See p. vii of the Introduction.)

No. 74. The inscription on this tile reads more directly when two or more are placed in conjunction: *Pax Christi inter nos (or uos) sit semper. Amen.* In the corner are the arms of the Passion, as noticed at p. viii. of the Introduction, and around it some letters, apparently initials, which must remain unexplained.

No. 75. Of the inscription on this tile some elucidation will be found in the Introduction, p. viii.

No. 76. The initial of the Virgin's Name. This, and the name Maria in monogram, are frequently found in churches, together with the name Ihs', though of course generally effaced by the Reformers. The monogram of Maria has been sometimes misinterpreted *misericordia*. This tile is from the altar-place of the little chapel in the Bedehouse of the Newark at Leicester; where, amongst some others nearly effaced, I also found one with a cinquefoil, the arms of the earldom of Leicester.

No. 77. A grotesque lion, having a human head and hood, from the same place.

No. 78. This grotesque figure of an ancient billman is from Little Marlow Abbey, Bucks, and the original is in the possession of Thomas Wethered, esq. at Great Marlow. Communicated by William Bromet, esq. M.D., F.S.A.

No. 79. A stag and hound: from Lewes Priory, Sussex. The original was formerly in the possession of Dr. Mantell, and is now in the collection of antiquities at the British Museum. There was a tile of like design among those at Caen.

No. 80. An ancient knight. From Romsey Abbey, Hampshire.

Nos. 81, 82, 83. These armorial tiles, which are in the Museum of the Philosophical Society at York, were presented to that institution by the late Henry Bower, esq. F.S.A. of Doncaster, and were brought from Rossington, near that town.* The first appears to have been intended for the coat of the Mauleys, who had an occasional residence at Rossington: they bore on a

* It having been supposed that these tiles were from the ruins of St. Mary's Abbey, at York, that place has been erroneously mentioned on the Plates.

bend three spread eagles: the bend became sinister by the unforeseen reversal made in the impression. No further meaning was intended by the double lines resembling cotices than by those which surround the shield. No. 82 is the lozengy coat of FitzWilliam fancifully diapered. No. 83 is Deincourt, a dancette between ten billets. There is also in the same repository a portion of another tile, representing a fess vairy between three fleurs de lys, apparently intended for Deyville.

Nos. 84, 85. These are specimens of many handsome patterns which are found in the ruins of Thornbury Castle, Gloucestershire, that magnificent palace which the last Duke of Buckingham, of the house of Stafford, left unfinished when suddenly arrested in his career of greatness, in the reign of Henry VIII. No. 84 is the chained Antelope, a royal supporter used by the house of Lancaster. No. 85, the Swan, also used by that house, and derived from the family of Bohun. (See the Introduction, p. xii.)

Nos. 86, 87, 88. From the church of Cuxton, near Rochester. These tiles are of a remarkable size and substance, as well as bold in design, but were over-burnt, which has tinged them with a variety of colours. They are no longer *in situ*, but one is occasionally turned up. The first was drawn by the late Mr. Thomas Hollis, a few years ago. The two latter were long since in the possession of the late Mr. Thomas Fisher, F.S.A.

The beautiful fleur-de-lys, No. 89, and the two elegant tiles which follow, are in the Chapterhouse at Salisbury. I have been favoured by Mr. Osmond junior, statuary, of Salisbury, with these and many other tracings of the tiles in that noble structure, the pavement of which is known to be a very fine example of the kind. As their age and general character, however, nearly resemble those of the tiles at Winchester, with which I commenced this work, I have contented myself with giving these examples (together with the small tiles which close my series), but cannot dismiss them without observing that they possess a grace which is truly consistent with the purity and elegance of the Early-English style of Architecture, which they were designed to accompany.

No. 92. From Bitton church, co. Gloucester: communicated by the Rev. H. T. Ellacombe, Vicar of Bitton, F.S.A.

No. 93, 94. From the ruins of Reading Abbey, communicated by Mr. E. B. Price.

No. 95. An hexagonal tile, from Beaulieu, Hampshire.

No. 96—101. These have been engraved as specimens of the smaller tiles, made to fill up the interstices, or form the dividing lines of a pavement laid down in an area not of equilateral form, such as the Chapter-house of Salisbury.



IN CLOUCESTER CATHEDRAL.









No. 75.

AT MALVERN, AND SHREWSBURY.





No. 76.

AT LEICESTER.



No. 77.

AT LEICESTER.





No. 78.

FROM LITTLE MARLOW.





No. 15
FROM LEWES PRIORY.



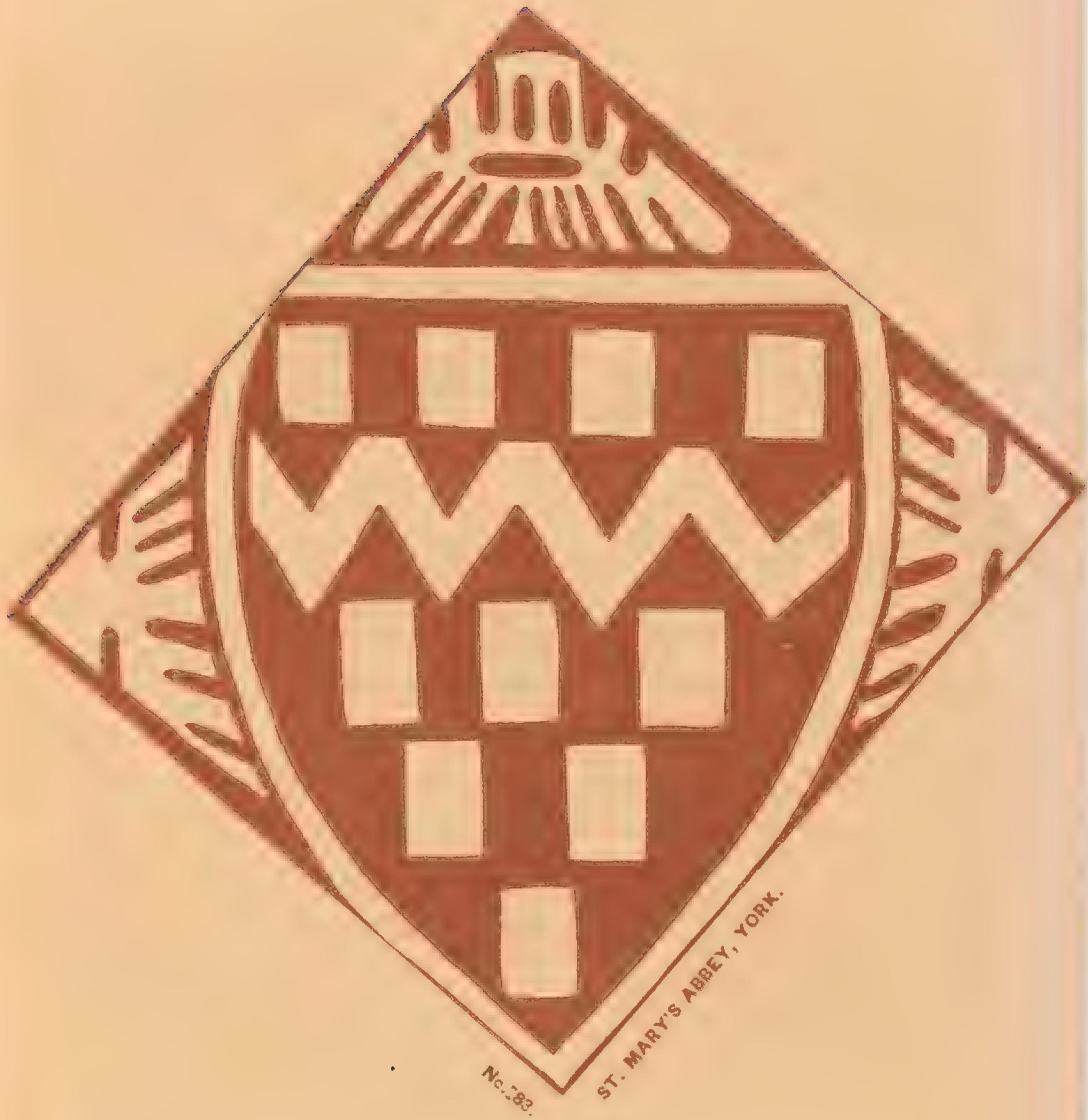












No. 282.

ST. MARY'S ABBEY, YORK.



No. 84.

AT THORNBURY CASTLE.





No. 85.

AT THORNBURY CASTLE.





No. 86.

AT CUXTON.

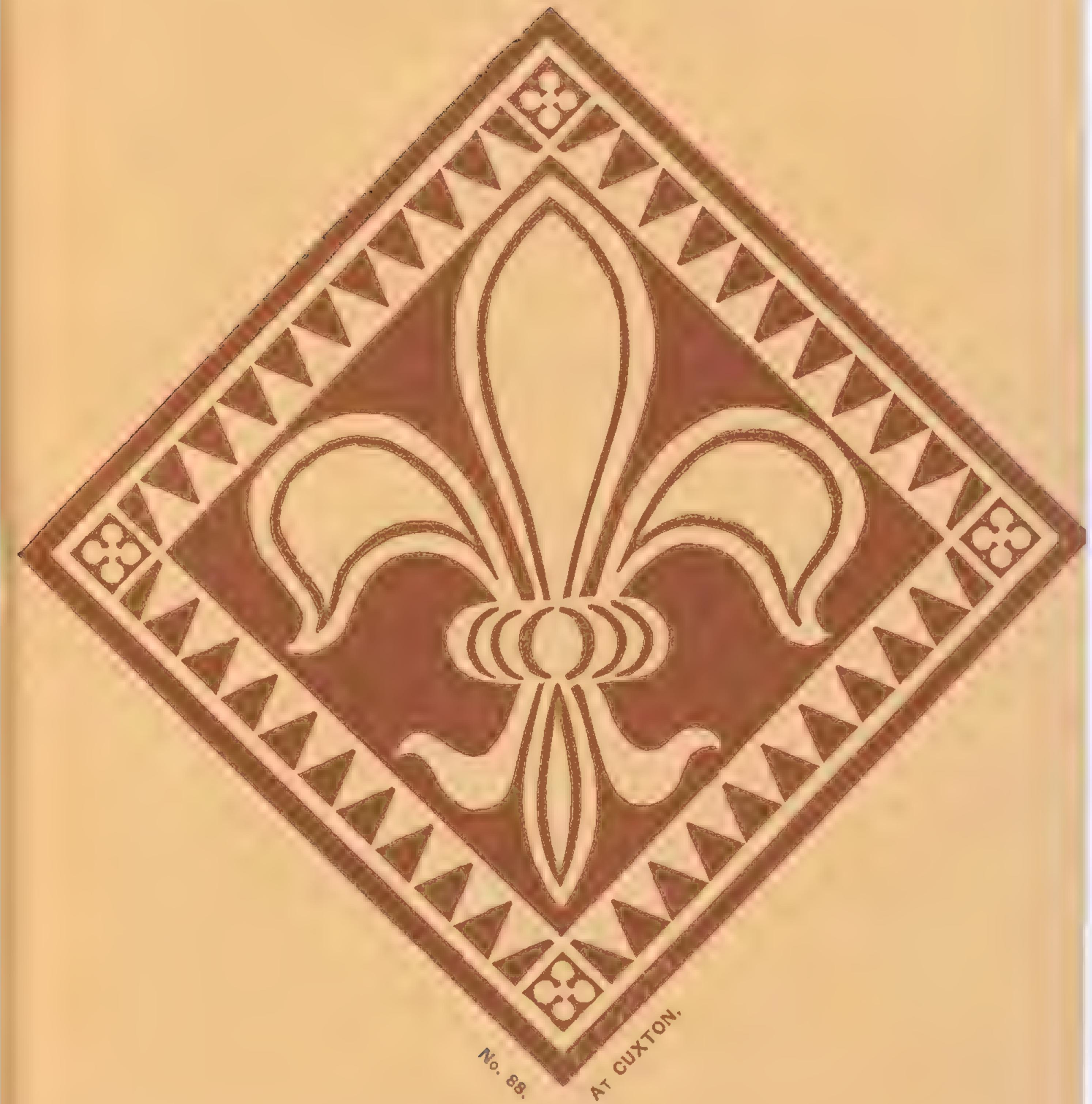




No. 87.

AT CUXTON.









No. 69.
AT SALISBURY.





No. 90.

AT SALISBURY.





No. 91

AT SALISBURY.





AT BITTON.

No. 92.



No. 83.

FROM READING ABBEY.







No. 94.

FROM READING ABBEY.



BEAULIEU ABBEY.

No. 95.







No. 96.

AT SALISBURY.



No. 97. AT SALISBURY.



No. 98.

AT SALISBURY.





No. 99.

AT SALISBURY.



No. 100.

AT SALISBURY.



No. 101.

AT SALISBURY.



ENCAUSTIC TILES.

THE present Publication suggested itself to the Editor, more than eighteen months ago, as a means of directing the attention of Architects to that mode of Pavement for Churches, particularly for Chancels and other open parts, which is most appropriate and accordant with ancient example; and which, he was induced to suppose, would, if revived in a correct spirit, be found at once decidedly beautiful and decidedly economical.

It was only in the year 1837 that a spacious and handsome Chancel, repaired by public subscription, was repaved in an ornamental manner, and that was done by "a new pavement of black and white lozenges, so far as the ancient stalls extend."* In the subsequent repairs of the same Church, Encaustic Tiles are now about to be introduced.†

Indeed, so rapid is the progress now being made in the science of English Ecclesiastical Architecture,—fostered, so legitimately and so honourably, by the Societies established at the ancient Universities,—that already several manufacturers‡ are prepared to meet the demand for Pavement Tiles, which the taste thus inspired will infallibly create.

A few months ago, the ancient Pavement which was known to exist in the Chapter House at Westminster, was laid open by the removal of the superincumbent wooden flooring in several places, and was found in so perfect a state that the gentlemen engaged in the repairs of the Temple Church, were at once inspired with the idea of imitating so excellent an example. Some of the very fine tiles found in this Chapter House have in consequence been copied, in fac-simile, for the magnificent restoration of the Temple.

* Report of the Repairs of the Chancel at Stratford-upon-Avon, printed in the Gentleman's Magazine for December 1837, p. 634. A writer in the following number, p. 2, asks for "an authority for a pavement of black and white lozenges, prior to the time of Sir Christopher Wren?" to which no answer was given.

† For this purpose, Mr. Harvey Eginton, the architect, has copied original specimens, excepting where the arms of the Benefactors are introduced.* He has laid down similar Pavements, but of an earlier date (Early English) at Wilmcote Chapel near Stratford, St. Michael's at Worcester, and St. James's near Malvern.

‡ Messrs. Chamberlain and Co. of Worcester, have been the manufacturers of the Pavements mentioned in the preceding note. They are also making ornamental pavements of a different description suitable for modern churches, mansions, dairies, &c. Messrs. Chamberlain's London Warehouse is at No. 115, New Bond Street.

Messrs. Minton & Co. of Stoke-upon-Trent, are making the tiles intended for the Temple Church, London, and for St. Mary's, Stafford. Their agents in London are Messrs. Wyatt, Parker, & Co. Albion Wharf, Holland Street, Blackfriars Bridge.

The tiles kept on sale by both these manufacturers are six inches square.

ENCAUSTIC TILES.

In taking from a very large number of tracings, made principally in the churches of Winchester, St. Cross, Romsey, and Warblington, the tiles now presented to the Public, the Editor has followed no particular rule of selection. Those have been engraved which attracted notice as characteristic of ancient design, or as desirable models for imitation. His object, as before mentioned, was to suggest and promote a revival of this species of ornament, by the exhibition of good examples.

There are many other tiles known to the Editor, more curious than the present from their devices, their inscriptions, or their armorial insignia; and therefore more interesting to the Antiquary and the Herald. With some of these the Editor proposes to pursue his series; and in a second Part, which will shortly follow the present, he intends to publish some of the best examples at Westminster, and several highly curious tiles which formerly decorated the walls as well as the floor of the Church of Great Malvern.

Some interesting particulars respecting Encaustic Tiles will be found in the Oxford Glossary of Architecture, particularly in the Appendix to the Third Edition. A more complete body of information on the subject may be collected hereafter. On the present occasion it does not appear necessary to make any other general remark, except to request that it may be kept in view that the beauty of the patterns displayed by the tiles is often very materially enhanced when several are placed in juxtaposition, and that with respect to those which are printed corner-wise in the following pages, they were uniformly intended to form the pattern by the conjunction of four.*

J. G. N.

* The same observation applies to No. 3, and No. 7; the former of which has been printed square, on account of its size, and the latter unintentionally.

OBSERVATIONS ON THE ENGRAVINGS.

In No. 15 we have, probably, the arms of St. John: the lions are not to be considered as armorial supporters, but as forming a variety of the pattern seen in the three preceding Tiles.

Nos. 16, 17, and 18 are all formed with the mullet, the charge of the shield in No. 15, though varied with both six and eight points. In the Plate of Tiles in the Glossary of Architecture, No. No. 14 is a very ugly design. No. 18, but formed of eight points, does not appear to be intended to form a pattern.

No. 24. This represents the arms of John Carpenter, appointed Bishop of Worcester in 1443, and who resigned that see in or before 1476: viz. Paly of six pieces argent and gules, on a chevron azure three cross-crosslets or.

[Nearly all those marked as having been traced in Winchester Cathedral, will probably be also found at St. Cross, where the variety of patterns is very great.]











No. 3

AT WARBLINGTON.







N. 1

AT ROMSEY.



No. 5.

AT ROMSEY.







NO. 6.

AT ROMSEY.



No. 7.

AT ROMSEY.



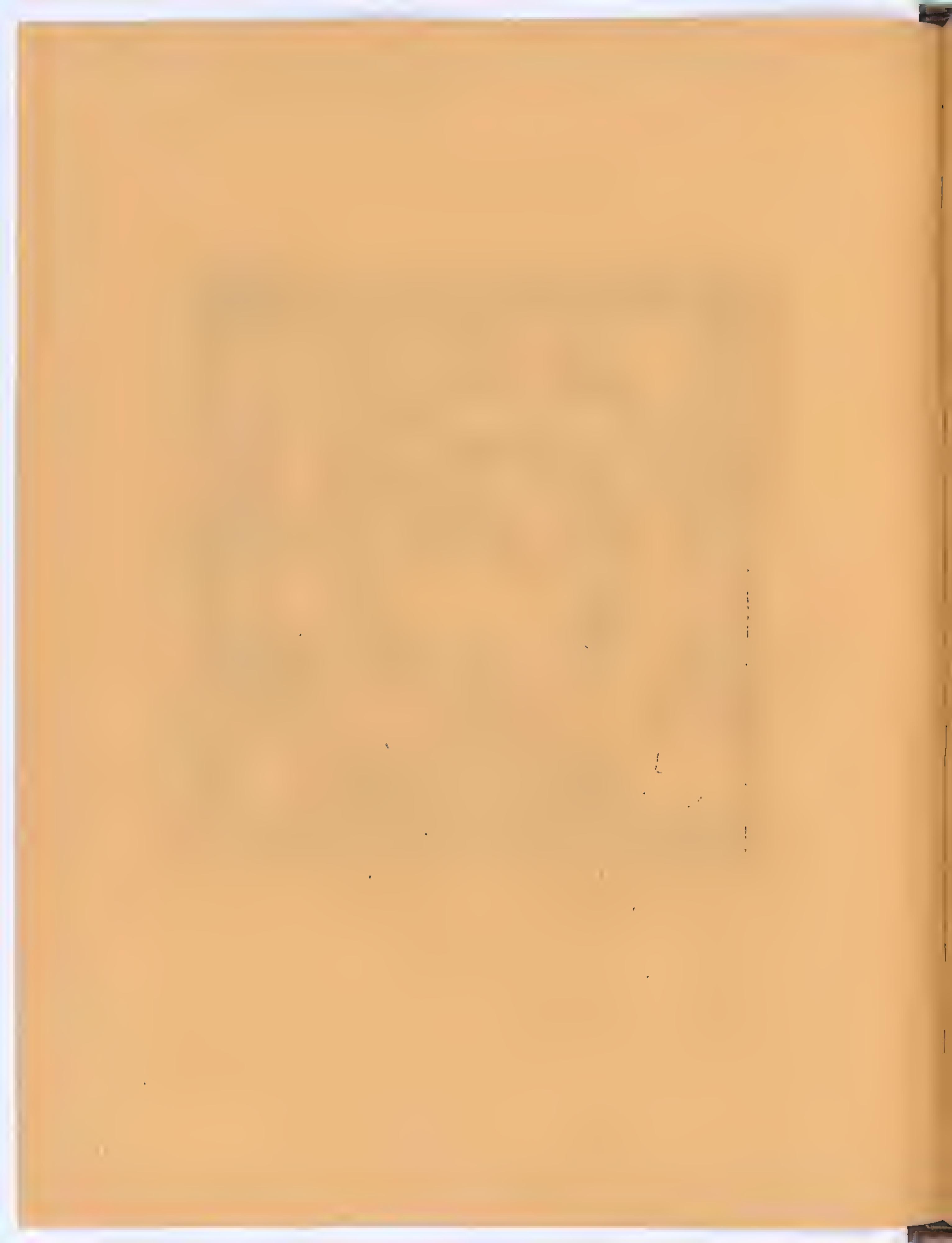


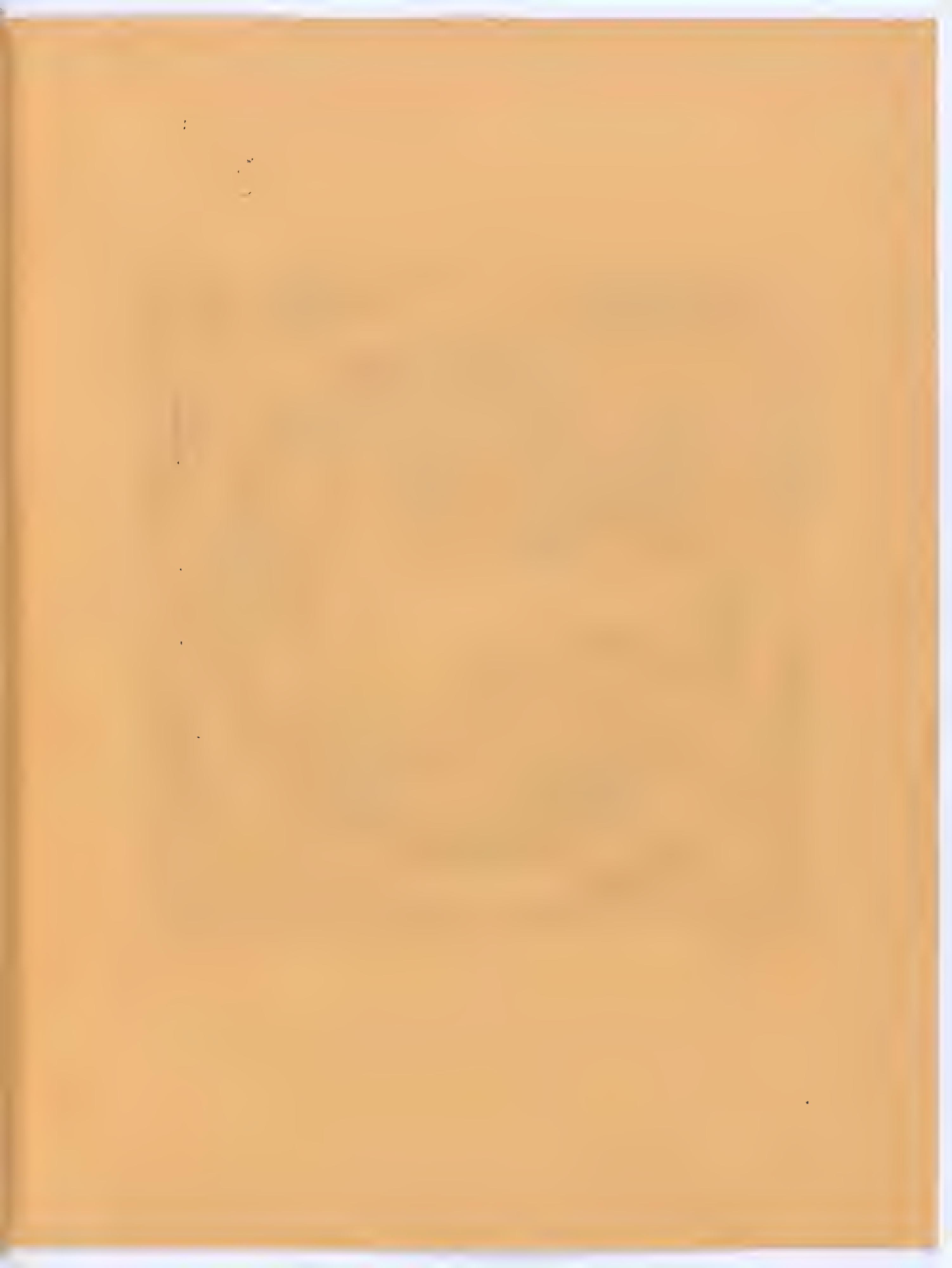




No. 9.

AT WINCHESTER CATHEDRAL.







No. 10.

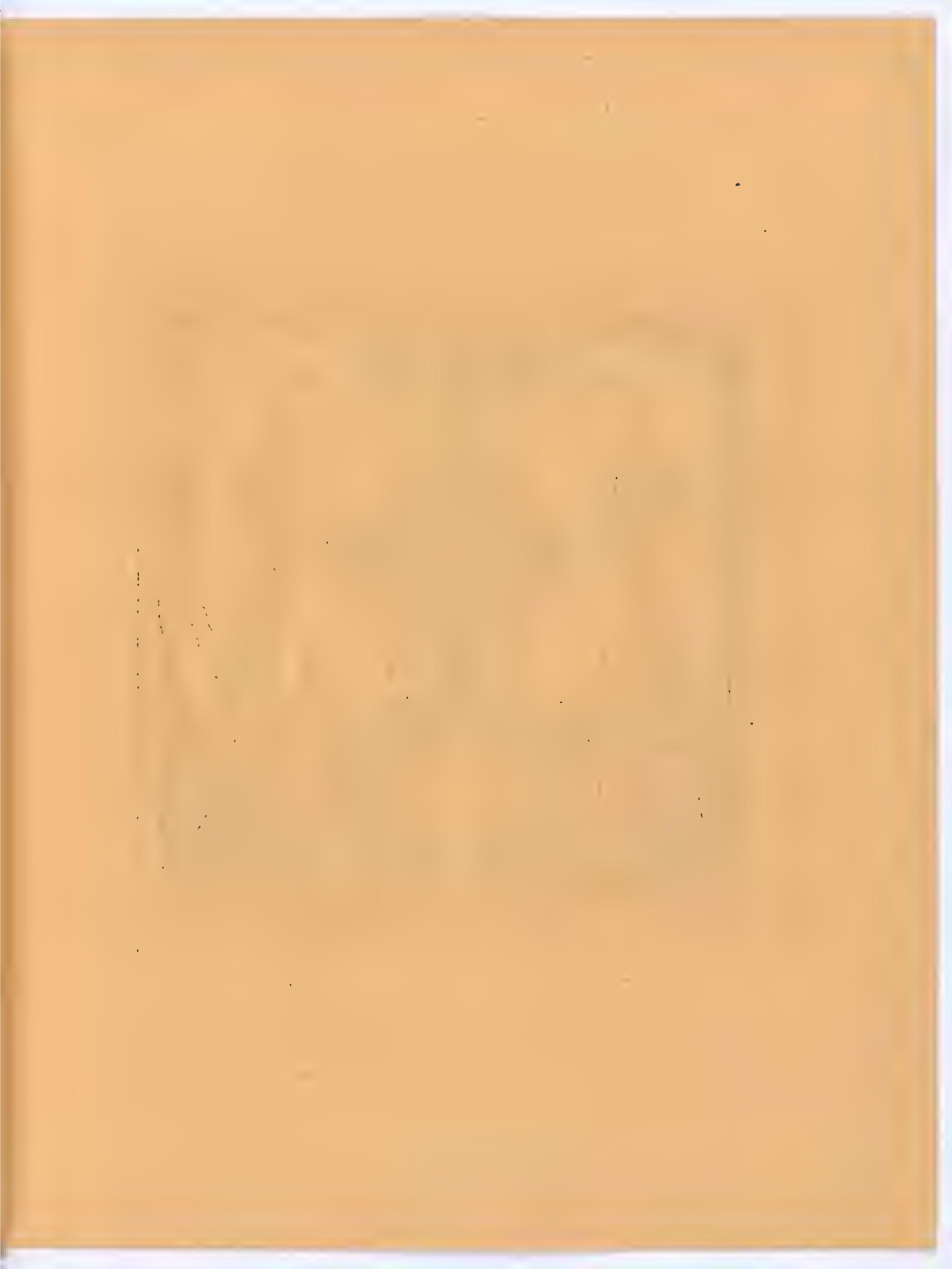
WINCHESTER CATHEDRAL.



No. 11.

AT ROMSEY.







No. 12.

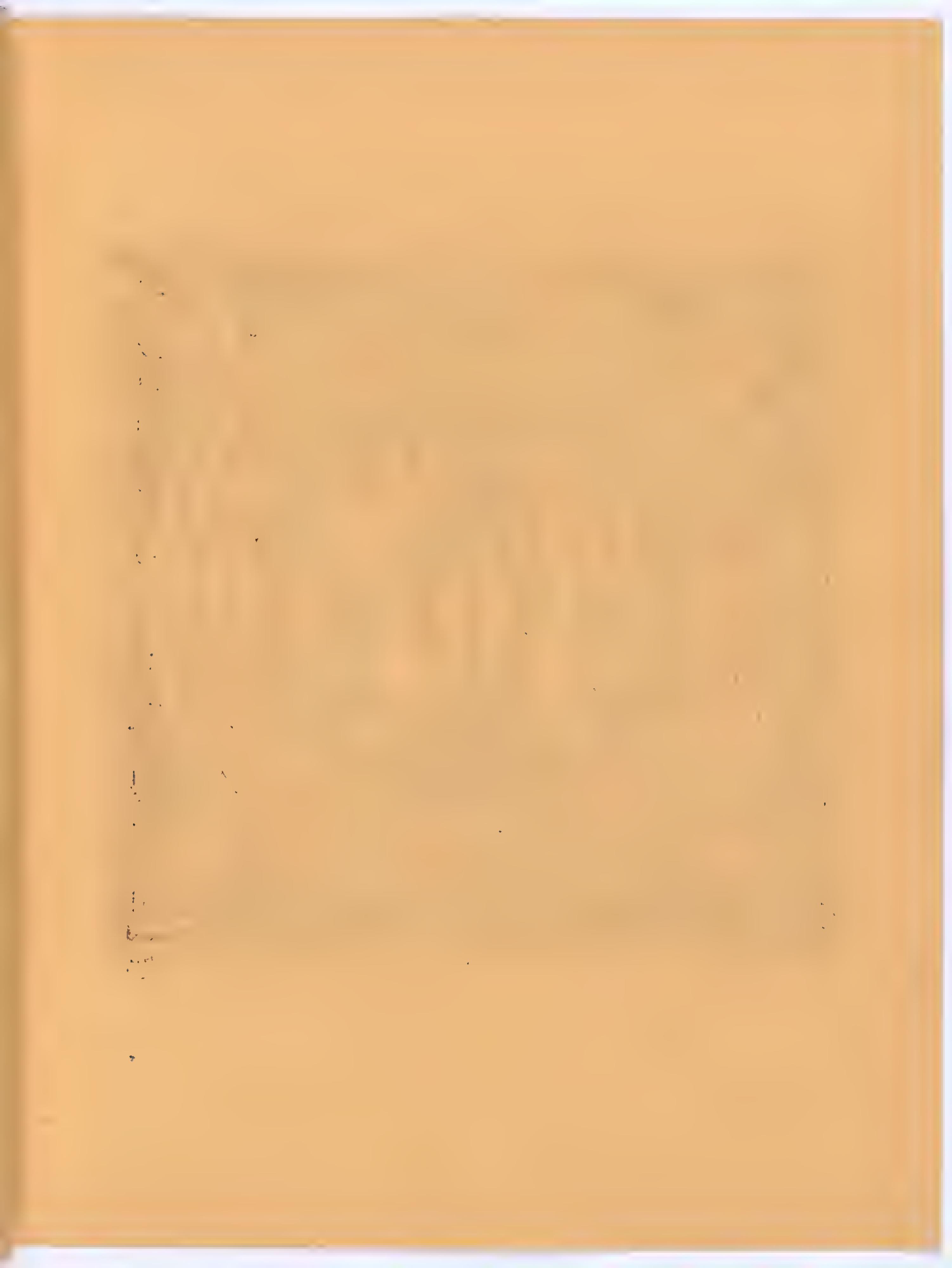
AT ROMSEY.



No. 13.

AT ROMSEY.







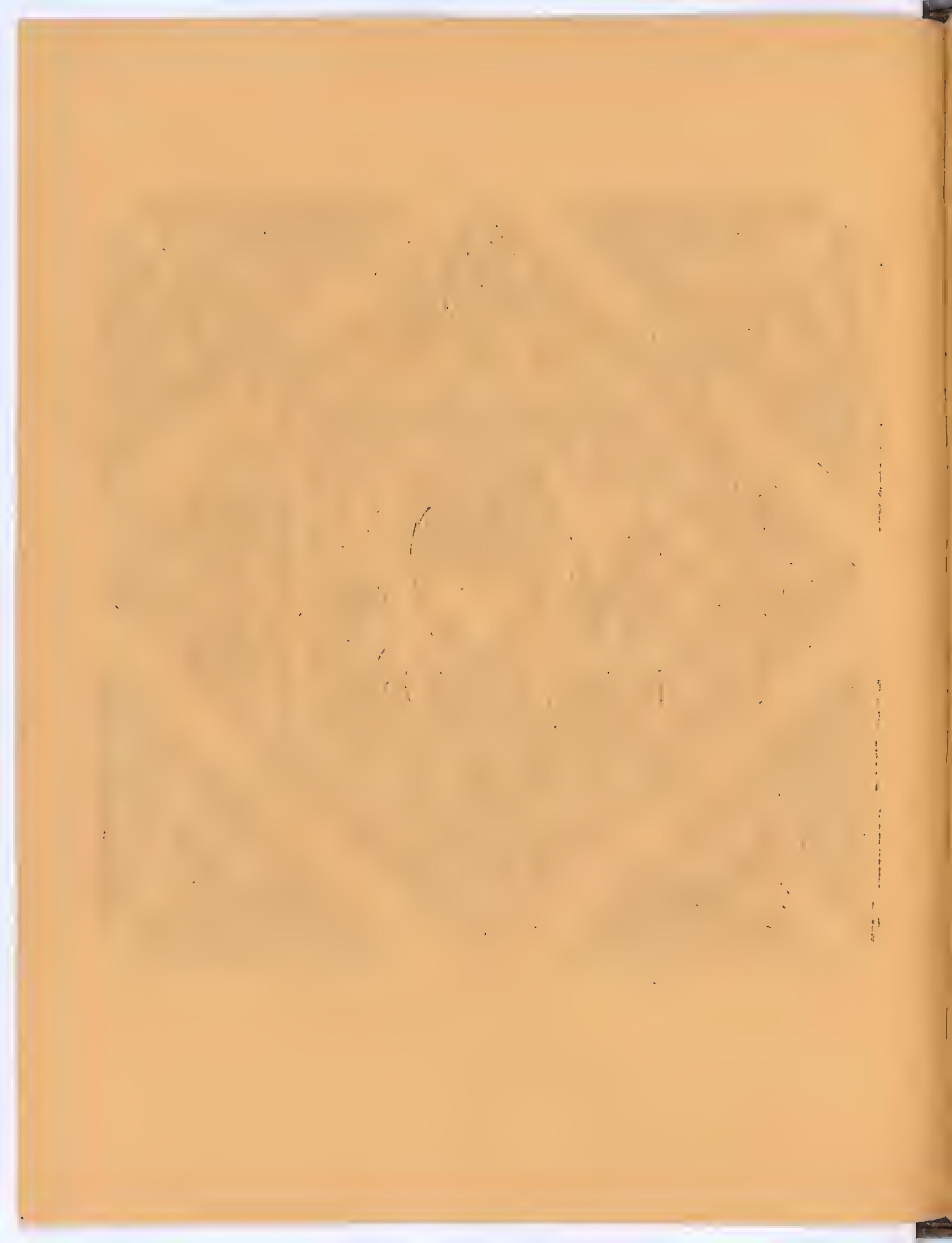
No. 14.

AT WARBLINGTON.



No. 15.

WINCHESTER CATHEDRAL.







No. 16.

WINCHESTER CATHEDRAL.



17

WINCHESTER CATHEDRAL.







No. 18.

WINCHESTER CATHEDRAL.



10

AT WARSLINGTON HANTS







N. 20

ST. WARBLINOTON, HAMPS.



No. 21.

At WARBLINGTON, HANTS







N.C. 22. WINCHESTER CATHEDRAL & ST. CROSS.



No. 23.

At WARRINGTON, HANTS







ENCAUSTIC TILES.

IN continuing my series of ancient Encaustic Tiles, I have the gratification of thankfully acknowledging many manifestations of approval and offers of assistance, elicited by the appearance of the former Portion, not only from several friends, but also from others who were previously unacquainted with my efforts. The present Part has been principally formed from the numerous communications which have been made to me.

Nos. 25, 26, 27, 28. These Tiles are made to form a Cross upon the pavement of a church, when disposed in the manner shown in the annexed woodcut. It is well known that no ornament is more frequent upon ancient grave-stones than a cross, the patterns of which occur in infinite variety, and are produced in various manners, sometimes engraved, sometimes carved in relief, and at a later period inlaid in brass. It is evident that the Tiles now before us were employed for the same purpose, and it is probable that they were very generally so employed, though it may be difficult now to discover a second instance where they remain *in situ*. The example proving their use for this object is in Worcester Cathedral; some of the same Tiles, but displaced, occur in the Abbey Church of Great Malvern. For the communication of this interesting feature in the use of Encaustic Tiles I am indebted to Albert Way, Esq. F.S.A.

No. 29. This is a second example, resembling No. 27, of the holy name of the Saviour, and it may have formed the centre of another cross. The Tile is in the possession of Thomas Willement, Esq. F.S.A. and it is not known from whence it was removed.

Nos. 30 and 31 are from Winchester Cathedral. In the former a church is represented with the doors of its portals open.

The subsequent examples are all derived from the Chapter House at Westminster. They have been communicated to me by Lewis N. Cottingham, Esq. F.S.A. who made an examination of the pavement of that building in Jan. 1841, in order to procure suitable examples for the Tiles proposed



to be used in the restoration of the Temple Church. On the removal of portions of the boarded floor, the Pavement was found to be in a very perfect state, few Tiles being broken, and the colours, in many parts, as brilliant as when first laid down. The patterns are disposed in slips about three feet six inches wide, running from east to west. Between each of these divisions is a line formed of the narrow border Tiles, some of which are represented in Nos. 40, 41, 42, the Fish in the last of which is probably emblematic of St. Peter.

Nos. 34 to 38 are all of patterns which require four to complete the design. It was thought preferable to exhibit them in their actual size rather than to destroy, in some measure, their identity by reduction and repetition.

The Cock and Fox, which occur in No. 36, are symbols of vigilance and subtlety, and not uncommon in monastic buildings.

No. 38 is one of the Tiles which are placed as the general border round the room, next to the stone steps which form the footing to the stalls. In its united form the pattern composes a magnificent wheel window, very like that at the end of the north transept of the Abbey Church.

The King, Queen, and Abbat, Nos. 43, 44, 45, are more than usually interesting as furnishing, by their costume, an intimation of the probable age of the Chapter-House Tiles in general. They may be considered to represent Henry the Third, his Queen, and the Abbat of Westminster.

The subject of No. 46 is the legend of King Edward the Confessor bestowing his alms, on St. John the Baptist, who appeared to him in the guise of a pilgrim.

The Musicians in No. 47 are very remarkable.

No. 48 represents four Tiles, which have necessarily been reduced, as each of the originals measures nine inches square. The chimerical figures filling the spandrels are of the same pattern as those found on the walls of the old Painted Chamber at Westminster.

The Tiles in the Chapter House are of various sizes, according to the pattern required, the smallest of the square Tiles being about five inches three quarters, and the largest about nine inches and a half square. A few remaining patterns are still in the engraver's hands, and will be published in my third Part; thus completing a set of all the varieties occurring in this important and interesting building.

I cannot conclude without repeating my acknowledgments to Mr. Cotting for the kindness with which he furnished the very exact drawings, which the engraver has endeavoured to copy with equal exactness.

I intend to pursue this series with the very fine specimens existing in the Abbey Church and in Gloucester Cathedral, and a few scenes of most remarkable examples, particularly heraldic, from other parts of the country.



HEAD OF A CROSS: AT MALVERN.





PART OF A CROSS.

AT MALVERN.



CENTRE OF A CROSS. . . AT MALVERN.





FIG. 20

FOOT OF A CROSS.

AT MALVERN.





No. 22.









No. 31.

2000.00





No. 52.

AT WESTMINSTER





VESTIMENTA.





171

ANTONI NESTE





A - WESTMINSTER





FIG. 30

67 WISDOM





AT WESTMINSTER.

NO. 37.





FIG. 31

ANESTHESIA









AT WESTMINSTER.





No. 41.

AT WESTMINSTER.





No. 42.

At WESTMINSTER.



No. 40.

AT WESTMINSTER.





No. 44.

AT WESTMINSTER.



















ENCAUSTIC TILES.

THE four first Tiles in this Part, Nos. 49, 50, 51, 52, complete the series of all the varieties in the Chapter-House of Westminster Abbey, engraved from the accurate drawings of L. N. Cottingham, Esq. F.S.A. The two former have been reduced and repeated, in order to show the effect of their patterns more perfectly.

Nos. 53, 54. These are from Hailes Abbey in Gloucestershire, the foundation of Richard Earl of Cornwall, and King of the Romans, (brother to Henry the Third, King of England,) whose double-headed eagle, the ensign of the latter dignity, is represented in the second tile. Both patterns are dimidiated and counter-changed, which has an excellent effect. The originals of these specimens were given to the Editor by the Right Hon. Lord Ellenborough, some years ago, at the time his Lordship was laying down a large number of the tiles from Hailes Abbey at his mansion, Southam House, near Cheltenham.

No. 55. From Lewes Priory, now among the antiquities of the Mancellaneous collection, in the British Museum. The costume is evidently of great antiquity, but the tile is so worn, that the engraver could not be certain of all its details.

No. 56. From Little Marlow Priory. A fool's head, or cock's-comb, with an inscription giving the name of the maker, *Ricardus me fecit*.

No. 57. *Signum sanctæ crucis*, the mark of the holy cross.

No. 58. This tile shows that pavements of a similar description to our own were made on the continent. The inscriptions are Flemish: *Die tijt is cort*. The time is short. *Wacht na loud*. Wait for the knell. In combination it makes a very beautiful pattern; it was laid down at Hahnaker House near Chichester.

Nos. 59 and 60. Two tiles which, repeated, form a large circle; alternating the mottoes, *Have mercy*. *Have mynde*.

No. 61. The arms of the Abbey church of Gloucester, to which the church of Hardwick has belonged for more than seven centuries. This forms an admirable example for a simple heraldic tile. The usual arms of the church of Gloucester are the keys of St. Peter only, without the sword of St. Paul. Communicated by J. B. Thomas Niblet, Esq.

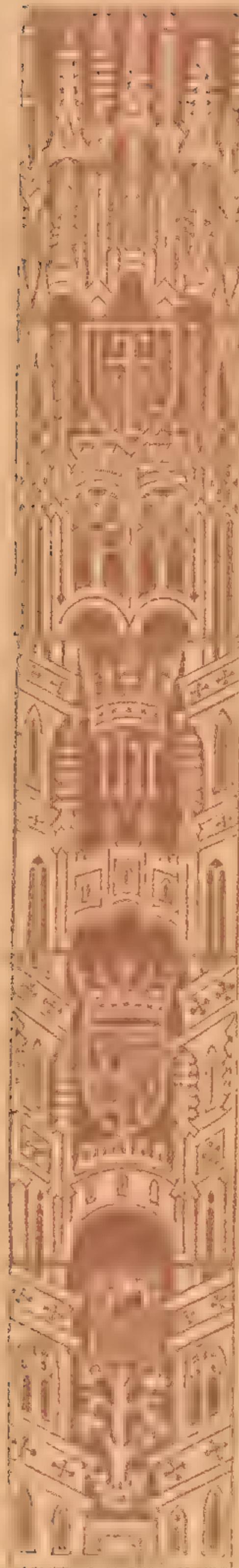
No. 62. The arms of Heytesbury and Hungerford quarterly; said to have been found at Bath, but perhaps derived from Farley chapel, the cemetery of the Lords Hungerford. Communicated by W. Broun, M.D. F.S.A.

No. 63. The arms of Beauchamp.

No. 64. The arms of Newburgh, or the earldom of Warwick, and of Despenser.

No. 65. The arms of Clare.

No. 66. France and England quarterly.



Nos. 67, 68, 69, 70, 71. A set of Wall-tiles, intended to have the effect of tapestry hangings. This species of ornament has not hitherto been found at any other place but Malvern. The present set is particularly interesting, from its having the date of its manufacture on its upper margin, *anno r. r. h. vi. xxxvj.* that is, the 36th year of the reign of Henry VI. 1457-8. The charges of the shield in No. 68, are the various instruments of the Passion. In No. 69 is the holy name of *Jesus*; in No. 70 the arms of France and England quarterly; and in No. 71 a pelican in her piety. Communicated by Albert Way, Esq. F.S.A.

No. 72. This remarkable tile has been frequently noticed, and once before engraved, in Nash's History of Worcestershire; but it was never correctly read until explained in the Gentleman's Magazine for Oct. 1833. It contains these verses:—

Thenke . mon . þi . liffe
may . not . eu . endure .
þat . þow . doft . þi . self
of . þat . þow . art . sure .
but . þat . þow . kepist
un . to . þi . fectur . cure
and . eu . hit . auaille . þe
hit . is . but . aventure

Think, man, thy life
May not ever endure,
That thou dost thy self
Of that thou art sure;
But that thou keepest
Unto thy executor's care,
If ever it avail thee,
It is but chance.

This distrust of executors was a very common sentiment in former times, when much was frequently left to their expenditure "in pious uses," an expenditure which they were sometimes thought less liberal in making, than a wretched sinner himself might have been, to purchase his own immunity from punishment. See several fragments of such verses collected in the Gentleman's Magazine, *ubi supra*, of which the following, which was depicted on the wall of St. Edmund's church, Lombard-street, is a curious specimen.

Man, thee behovyth oft to have this in mynd,
That thou geveth wyt thin hond, that sall thou fynd,
For wydowes be sloful, and chyldren beth unkynd,
Executors beth covetos, and kep al that they fynd;
If eny body esk wher the deddys goodys be gon,
They ansquer,
So God me helpe and Halidam, he died a pore mon.
Thenk on this.



NO. 49.

ONE FOURTH FULL SIZE.

WELLSTWIMSTER.



N. 6

IN THE TOWER

AT WESTMINSTER.





N. 61.

C. WESTMINSTER.

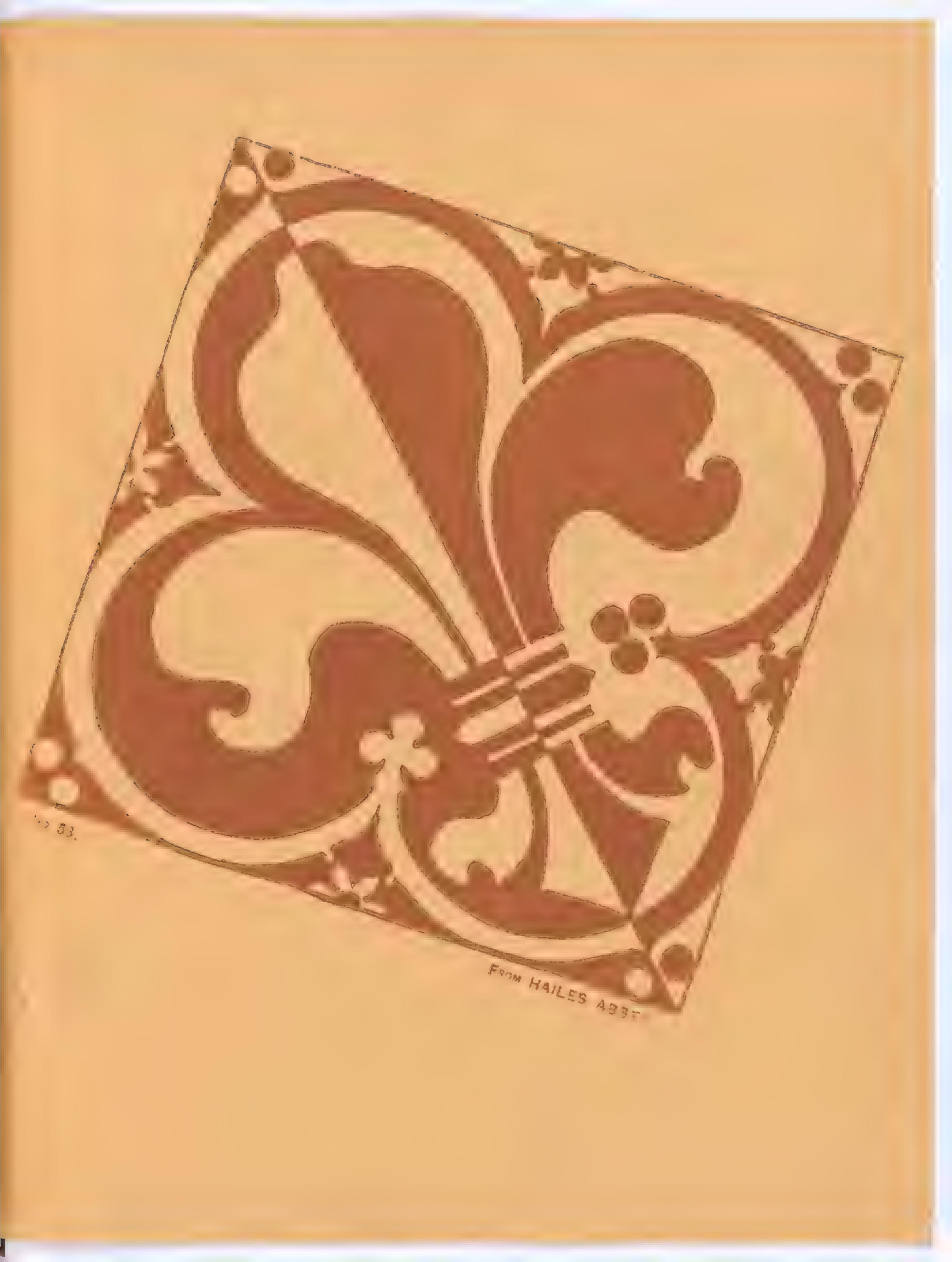




No 52.

At WESTMINSTER.





53.

FROM HAILES 1837









MR. LEWIS PRUSS





THE LITTLE MARLOW ABBEY.





No 57.

FROM LITTLE MARLOW ABBEY.



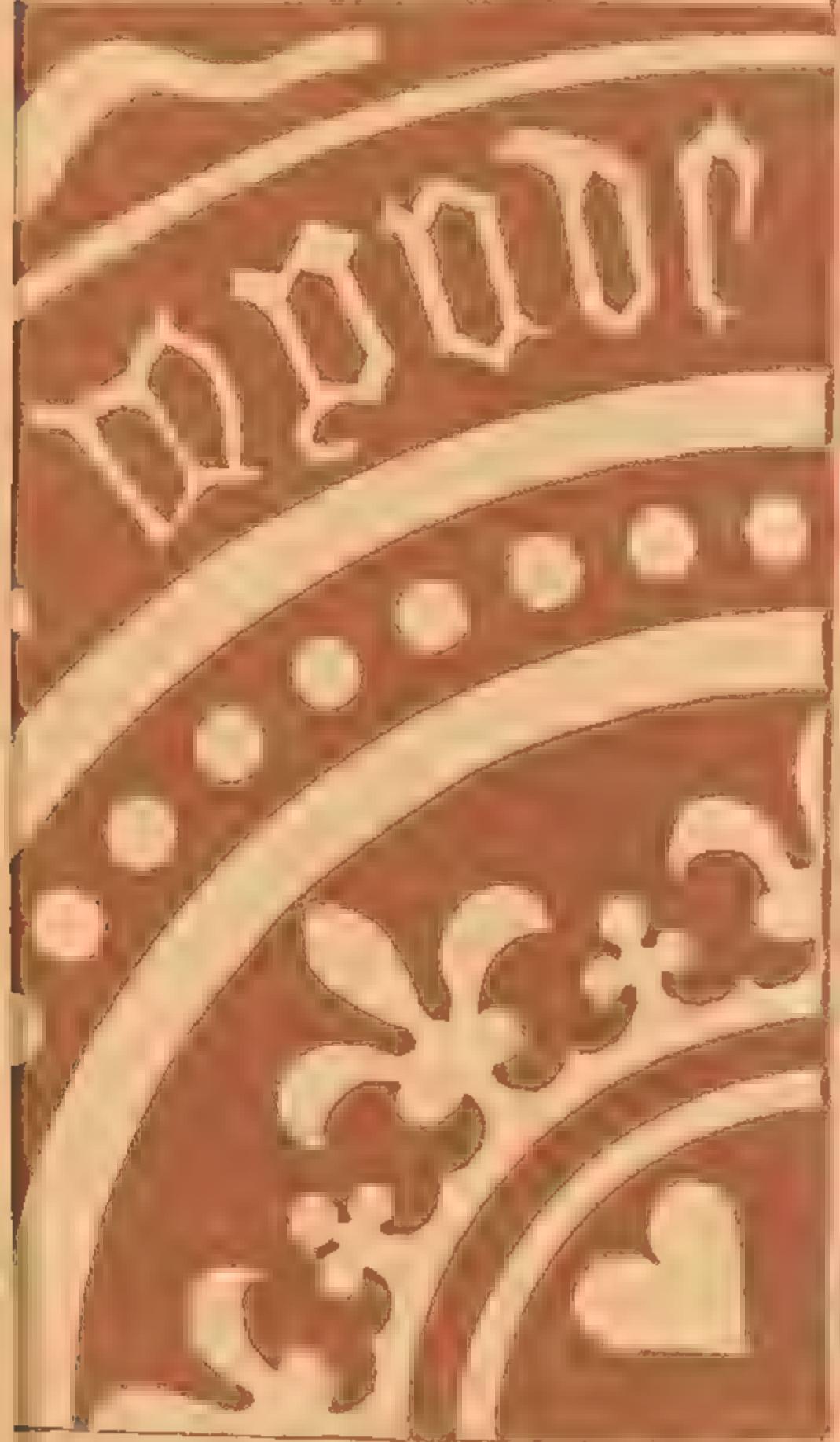


1863

PICKETT'S 31ST REGIMENT
1863







N.Y. 59, 60



AT ST. CROSS, NEAR WINCHESTER.



No. 89, A. 60



At ST. CROSS, NEAR WORCESTER



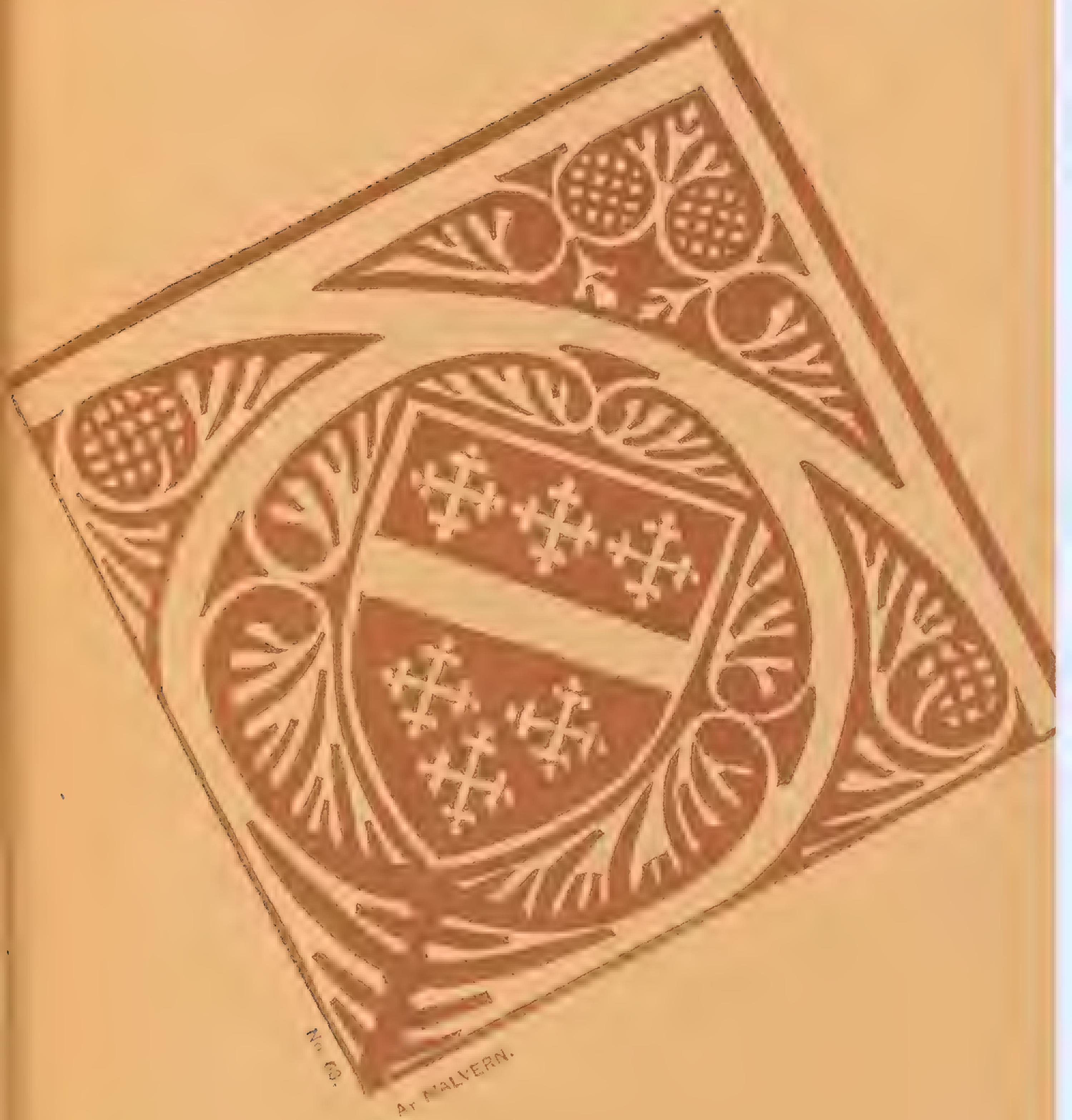


At APPDICK, CO. GLOUC.

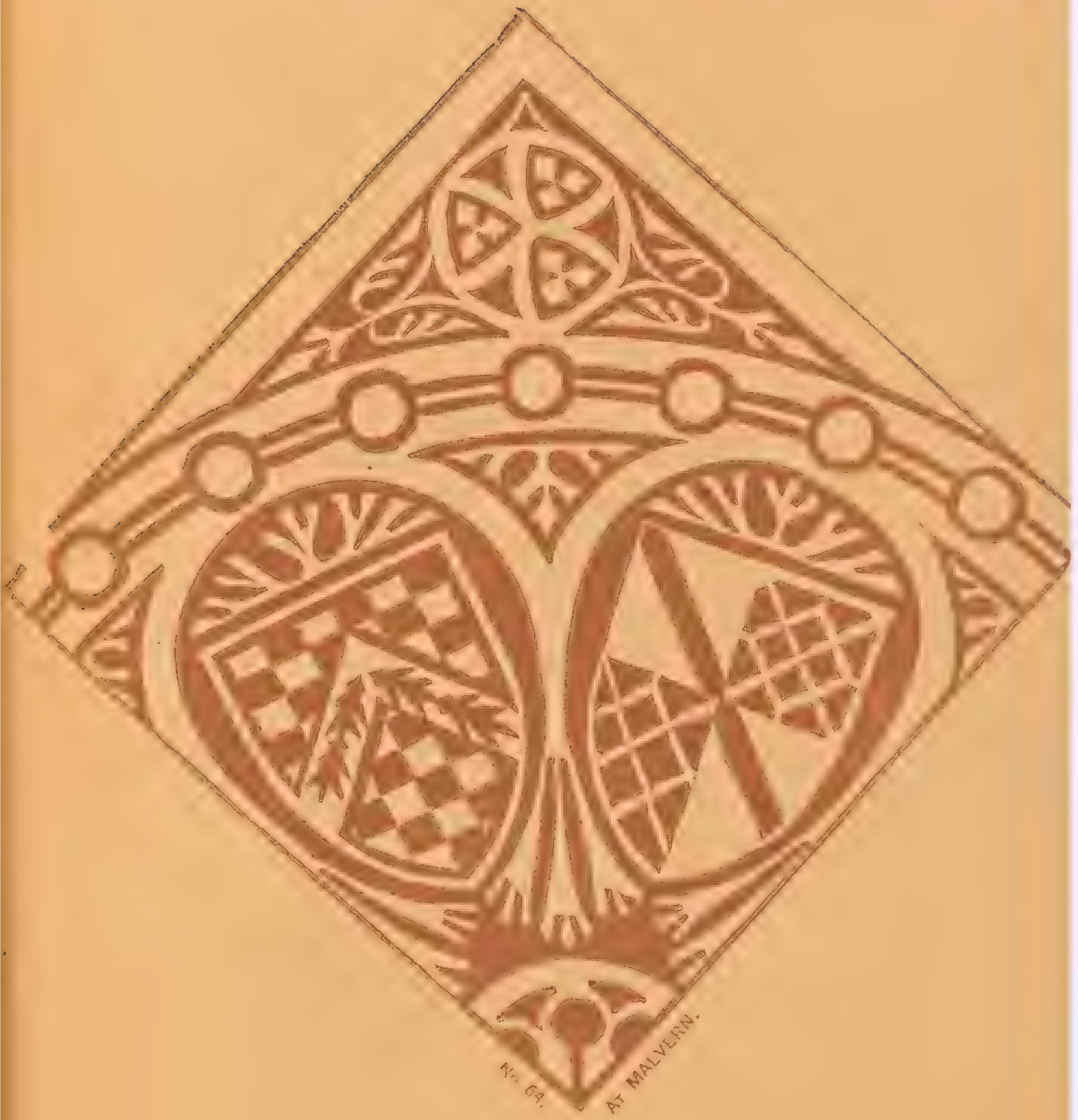
















N
S
E
W
A. MALVERN.

65





AT N. ALVERN.





No. 67.

FIRST OF WALL TILES

AT MALVERN.





No 68.

SECOND OF WALL TILES

A. MAIER





No. 69.

THIRD OF WALLTILES

AT MALVERN





No. 70.

PRINT OF WALLS.

A. MALVERN.





No. 71.

FIFTH OF WALL TILES

AT MALVERN.



CHICHESTER-PI-PI-PI-PI
LITAU-PIOT-PI-PI-PI-PI
PAT-POUR-POOT-PI-PI-PI
DEURE-POUR-ART-PI-PI-PI
LIT-PIAT-POUR-PI-PI-PI
PI-PI-PI-PI-PI-PI-PI-PI-PI
A-PI-PI-PI-PI-PI-PI-PI-PI-PI
PI-PI-PI-PI-PI-PI-PI-PI-PI

No. 72.

AT MALVERN.



THE WORCESTER
Encaustic Tiles.

Manufactured by



F. ST. JOHN, G. BARR, AND CO.

Palace Row, Worcester.

Mr. Turner, 155, New Bond St.
London Agent.

Published by WILLIAM PICKERING,
177, Piccadilly.

1844.



Worcester Encaustic Tiles.



Worcester Encaustic Tiles.

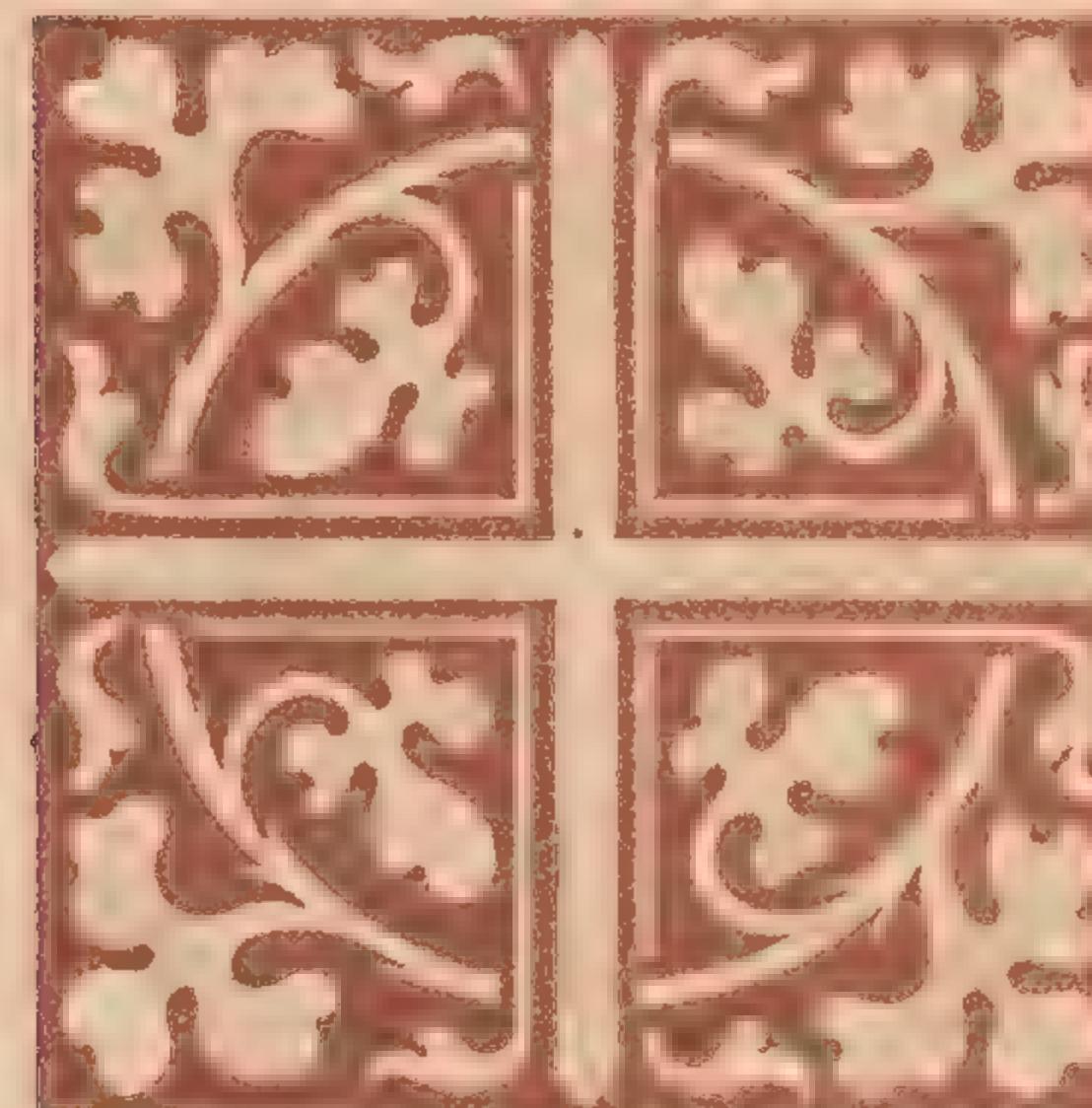
7



8



9



11

12

Worcester Encaustic Tiles.

13



16



14



17



15



18



Worcester Encaustic Tiles.

19



22



20



23



21



24



Worcester Encaustic Tiles.

25



26



27



30



31



23



32

Worcester Encaustic Tiles.



Worcester Encaustic Tiles.

39



42



40



43



41



44



Worcester Encaustic Tiles.



47

50

Worcester Encaustic Tiles.



Worcester Encaustic Tiles.

51



Worcester Encaustic Tiles.

55



Worcester Encaustic Tiles.

56



Worcester Encaustic Tiles.

57



Worcester Encaustic Tiles.

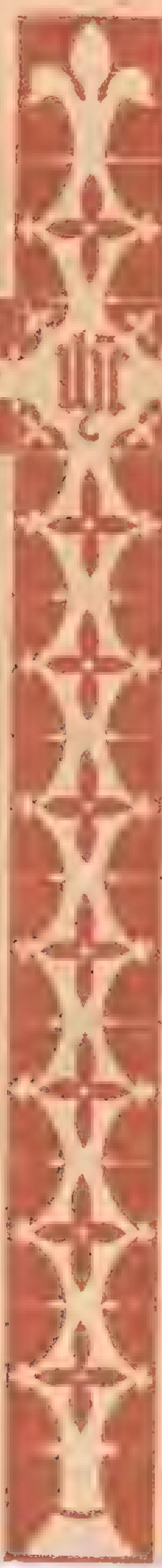


Worcester Encaustic Tiles.



Worcester Encaustic Tiles.

62



61



61



Worcester Encaustic Tiles.

63



Worcester Encaustic Tiles.

62



Worcester Encaustic Tiles

107



Worcester Encaustic Tiles.

16.



Worcester Faience Tile



Wheeler Linen-wor. File.



Worcester Encaustic Tiles.



Worcester Encaustic Tiles.

73



74



75



76



77



P A T T E R N S

OF

I N L A I D T I L E S ,

FROM

Churches in the Diocese of Oxford,

DRAWN AND ENGRAVED

BY W. A. CHURCH.

WALLINGFORD, J. G. PAYNE:

LONDON, LONGMAN AND CO.; PICKERING; BELL:

OXFORD, JOHN HENRY PARKER:

CAMBRIDGE, WALTERS.

M DCCC XLV.

OXFORD :
PRINTED BY L. SHrimpton.

TO
THE HONOURABLE AND RIGHT REVEREND
RICHARD,
Lord Bishop of Oxford,
THIS WORK
IS,
BY PERMISSION,
MOST RESPECTFULLY DEDICATED,
BY HIS LORDSHIP'S OBLIGED
AND HUMBLE SERVANT,
THE PUBLISHER.

BY THE PUBLISHER.

THE following Plates were drawn and engraved by the late W. A. CHURCH, Esq., of Streatley. The drawings were made by him during the summer of 1844, whilst engaged in visiting various Churches in the diocese of Oxford, for the purpose of observing what antiquities of an interesting character might exist in them.

The series had been scarcely completed when the decease of Mr. Church caused its subsequent progress to devolve upon the Publisher. Considerable pains have been bestowed in getting up the work, and it is hoped, that, as examples of ancient art, these fac-similes will be appreciated by the Antiquary, and be of service to those engaged in the work of Church Decoration.

The Tiles from West Hendred, numbered respectively 9, 10, and 11, exhibit the third part of a most elegant design composed of nine tiles, No. 10 being the centre one.

J. G. P.

*Wallingford,
October 1, 1845.*

PLATE 1.



STREATLEY, BERKS.



PLATE 2.



SOUTH STOKE, OXON.

PLATE 3.



NORTH MORETON, BERKS.



PLATE 4.



RUINS OF THE COLLEGIATE CHURCH, WALLINGFORD CASTLE.



PLATE 5.



RUINS OF THE COLLEGiate CHURCH, WALLINGFORD CASTLE.

PLATE 6.



RUINS OF THE COLLEGIATE CHURCH, WALLINGFORD CASTLE.

PLATE 7.



WEST HENDRED, BERKS.



PLATE 8.



WEST HENDRED, BERKS.



WEST HENDRED, BERKS.



WEST HENDRED, BERKS.

PLATE 11.



WEST HENDRED, BERKS.

PLATE 12.



UFFINGTON, BERKS.

PLATE 13.



CROWMARSH GIFFORD, OXON.

PLATE 14.



CROWMARSH GIFFORD, OXON.

PLATE 15.



CHOLSEY, BERKS.

PLATE 16.



CHOLSEY, BERKS.



PLATE 17.



CHOLSEY, BERKS.

PLATE 18.



DORCHESTER, OXON.





DORCHESTER, OXON.

PLATE 20.



NEWNHAM MURREN, OXON.



PLATE 21.



LOCKINGE, BERKS.



PLATE 22.



LOCKINGE BERY



PLATE 23.



STEVENTON, BERKS



STEVENTON, BERKS.







